

★ PHOTOPLAY

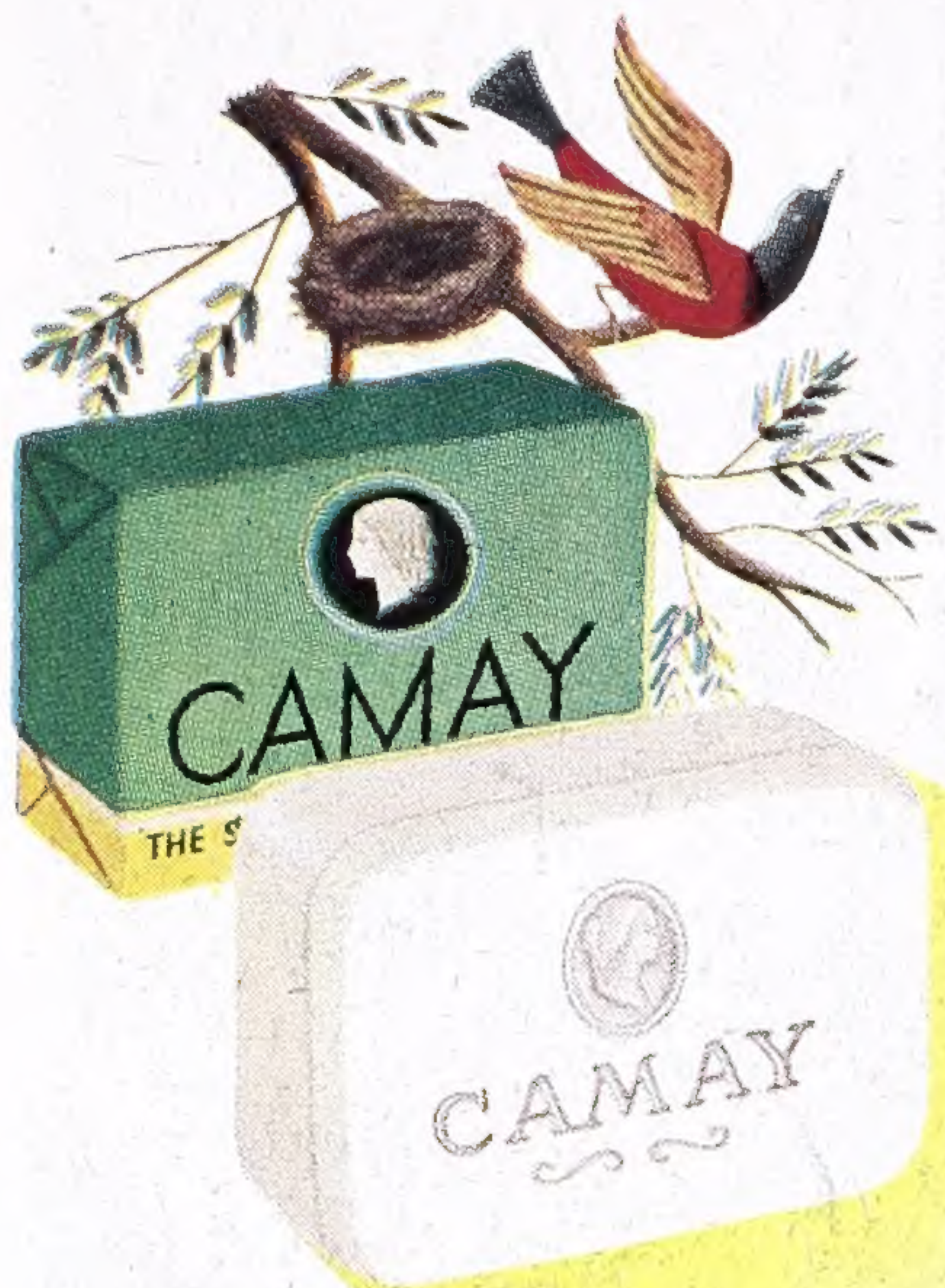
September
15¢

Jennifer Jones
By Paul Hesse

Complete In This Issue

Jennifer
The Fabulous Life
Of A Girl
Named Jones

9P 2/50 3Y R 79138
MRS C SLOBERG
7 CLEVELAND RD
BROOKLINE 46 MASS



MRS. GERROLD WESTON HART
the former Shirley Humphreys of New York
Bridal portrait painted by *Sammy*



HIGHLIGHTS OF THE HART STORY:

Romance began when Gerrold came to tea at the Humphreys' family apartment in New York. No wonder — Shirley's complexion is really something to see!



After a June wedding the Harts honeymooned in Oklahoma where they saw the famous Indian dances, and Shirley's "little-girl" loveliness nearly stole the show. P.S. Shirley promises to stay on the Camay Mild-Soap Diet!



Just One Cake of Camay brings your Skin a Lovelier Look!

Compliments come to you when your complexion's right. And you can possess a softer, lovelier skin with just *one cake* of Camay! Renounce all careless cleansing and go on the Camay Mild-Soap Diet! Follow directions on the wrapper. Camay—*so mild it cleanses without irritation*—can make your skin so much smoother, lovelier!



Are you really
sure of
your present
deodorant?
Test it against
New Perfect
Fresh

See if New
Perfect **Fresh**
isn't the most
effective
cream deodorant
you have
ever been able
to buy

Never before in History!

But now Fresh brings you a new fluffier,
creamier deodorant . . . to give you carefree
underarm protection even on hottest days.

Only Fresh can give you this patented
combination of amazing ingredients in a new
deodorant that has never been made before.

New Fresh is the most effective cream deodorant
you have ever tried . . . we think you'll agree!
Yet dresses are perfectly safe from rotting . . .
normal skin is perfectly safe from irritation.

New Fresh is delicately perfumed, delightful to
smooth on. No gritty crystals or annoying hard
particles and it doesn't dry out in the jar.

But don't take our word for it—test it. Test
New Perfect Fresh today against your present
deodorant—see if it isn't the most effective—the
most pleasant cream deodorant you have ever
been able to buy. Get your jar of New Perfect
Fresh now—for carefree underarm protection
even on hottest days. Available at all drug and
toilet goods counters.

Be lovelier to love with new perfect Fresh



New Perfect Fresh comes to you at the same low pre-war prices . . . 10¢, 25¢, 43¢, and new 59¢ economy size.

METRO-GOLDWYN-MAYER'S LION'S ROAR

Published in
this space
every month



The greatest
star of the
screen!

"The Romance of Rosy Ridge"—a story bristling with action, crackling with thrills—is an authentic piece of Americana.

And the accent is on "The Romance" because Van Johnson has found a new and exciting darling to love in blonde, vivacious Janet Leigh (rhymes with Wheel!). She's in every sense a girl to watch.



MacKinlay Kantor's Satevepost story, set in the embattled border states, seethes with scores of exciting scenes: night raids by black-hooded marauders; bare-knuckle fights to the death; gun-play; breathless races against the elements; lovers' nights alone on moonlit mountainsides.

Van in this new element is an elemental Van, a different Van, a man who's really in the van.

No wonder that between the fights and the feuds, Van finds time to sing tender love ballads to Janet Leigh—the girl of his heart—and sings as he never has before.



Gusto went into the acting of stalwart Thomas Mitchell, Marshall Thompson, Selena Royle, Dean Stockwell. Zest went into the screenplay by Lester Cole. Roy Rowland's direction, the production of Jack Cummings have vigor and taste.

All is rosy in "The Romance of Rosy Ridge".

Not far over the horizon are two other M-G-M biggies: "Song of Love", starring Katharine Hepburn, Paul Henreid and Robert Walker, which shapes up as one of the greatest love stories of all time; "The Unfinished Dance", in Technicolor, starring Hollywood's biggest little star, Margaret O'Brien.

Entertainment-wise, M-G-M shines bright in the summer skies.

—Leo



PHOTOPLAY

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Cover: Jennifer Jones, star of "Duel in the Sun"
Natural Color Portrait by Paul Hesse

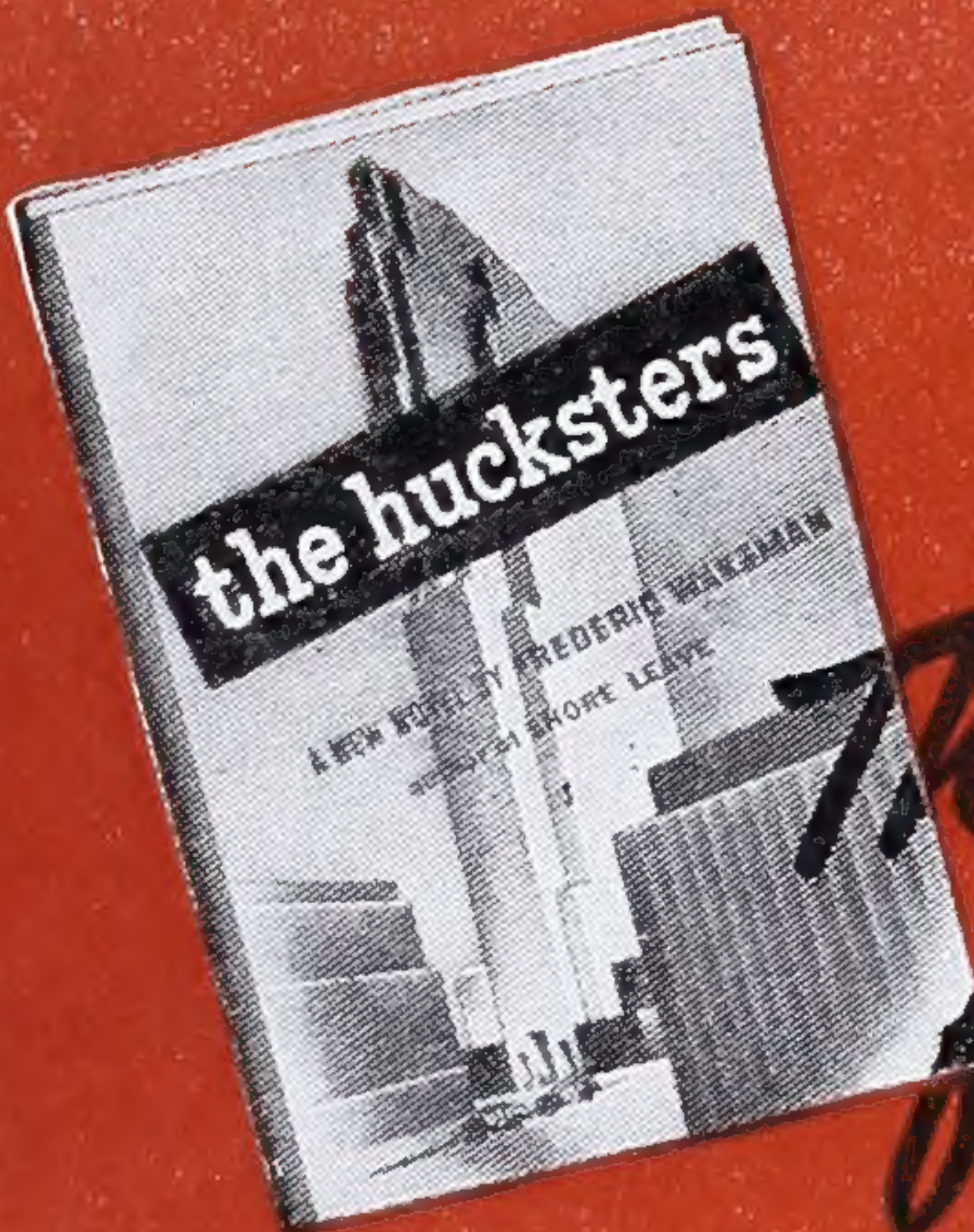
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SEPTEMBER, 1947

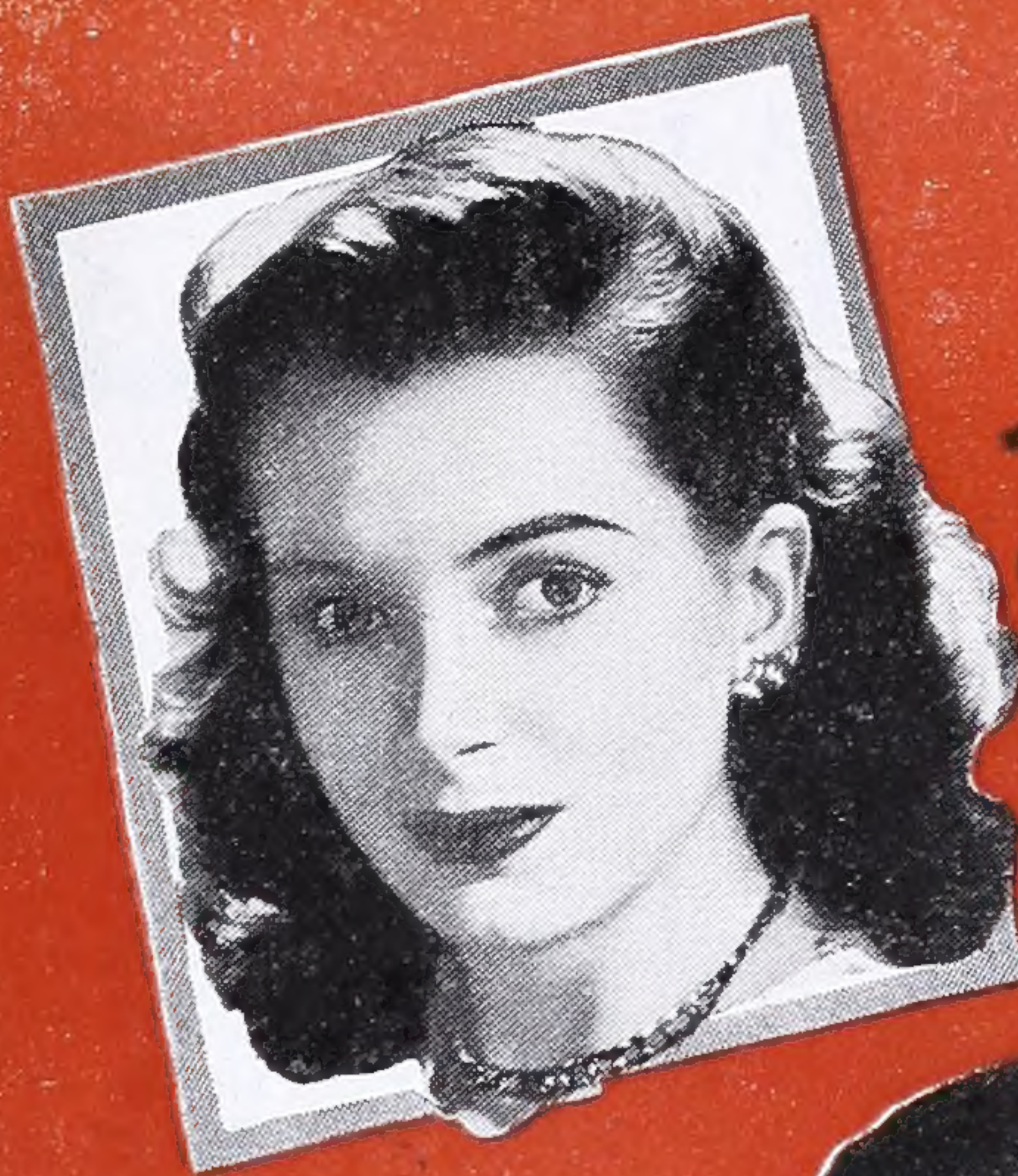
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*The STORY
for Gable*



*The GIRL
for Gable*

CLARK
GABLE

*The ROLE
for Gable*

DEBORAH
KERR



SYDNEY
GREENSTREET

ADOLPHE
MENJOU

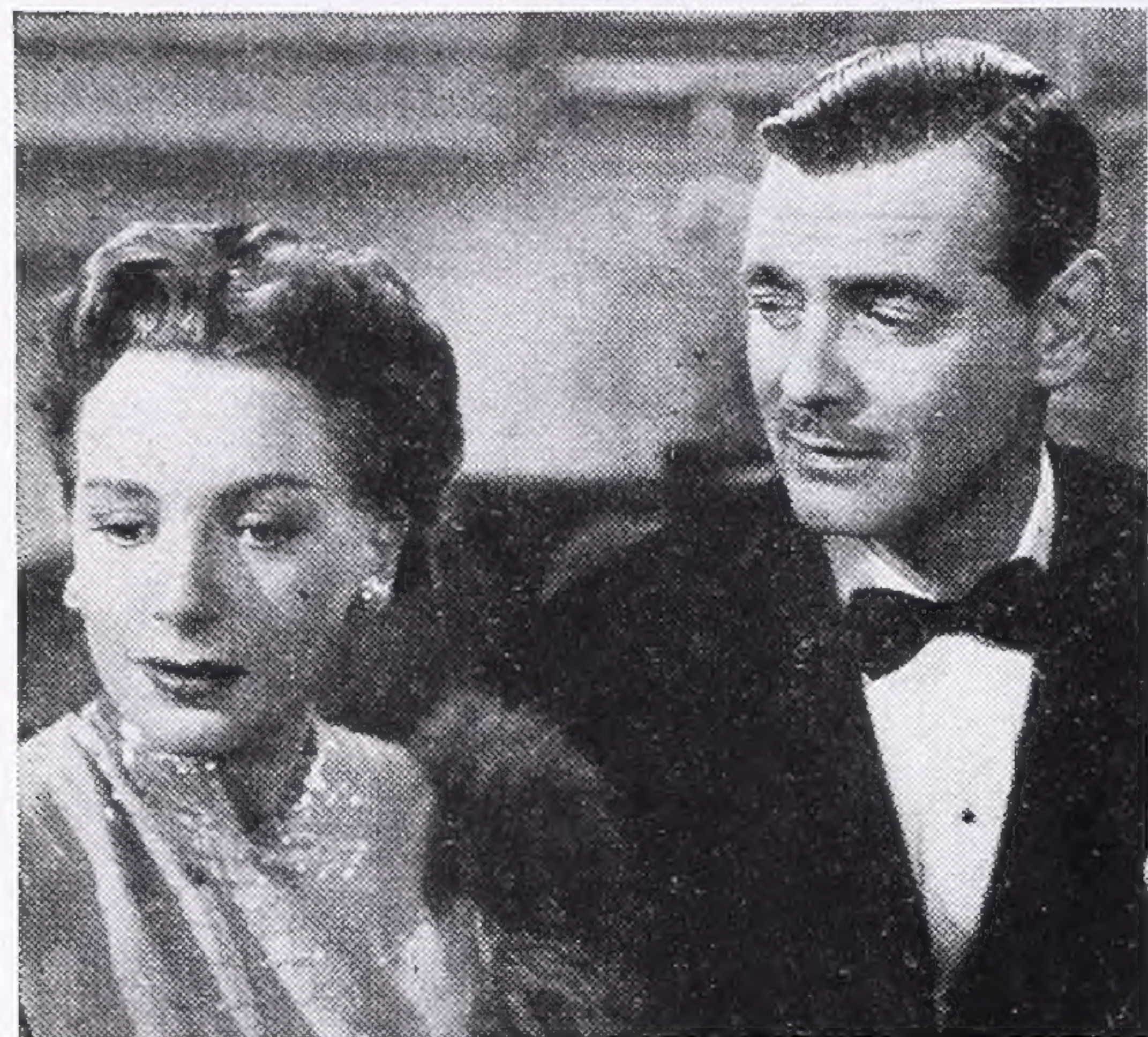
AVA KEENAN EDWARD
GARDNER-WYNN-ARNOLD

The **HUCKSTERS**

Screen Play by Luther Davis • Adaptation by Edward Chodorov and George Wells • Based on the Novel by Frederic Wakeman
Directed by JACK CONWAY • Produced by ARTHUR HORNBLow, Jr. • A Metro-Goldwyn-Mayer Picture

The Shadow Stage

A reliable guide to recent pictures. One check means good; two checks, very good; three checks, outstanding



On the advertising merry-go-round: Deborah Kerr, Clark Gable inject romance

✓✓ The Hucksters (M-G-M)

NEARLY everyone read "The Hucksters" and everyone had something to say about it. Here's more parlor talk—a good picture, quick and to the satirical point with Clark Gable as an attractive "Huckster" and Deborah Kerr as the lady so remote from his fast and fascinating ways. Said lady comes to warmer life than she did in the book; she's handled here by that competent Britisher Kerr. The children keep out of sight most of the time, thereby letting everyone get right on with the interesting business of producing laughs at the expense of that great American Field—advertising.

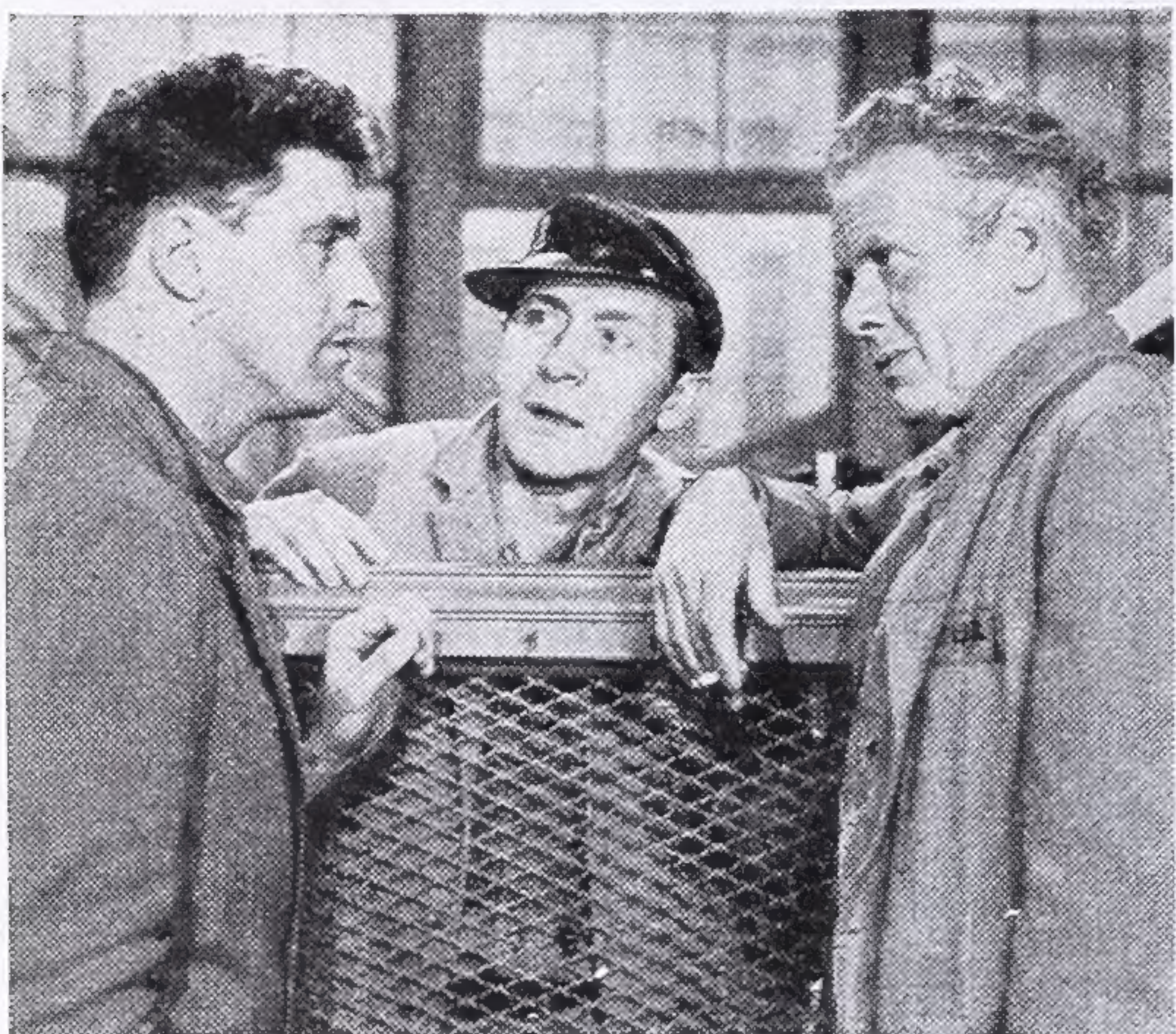
When Sidney Greenstreet put on the straw hat and egomaniac expressions of

Evan Llewelyn Evans, he made the picture. Without him, it might have been just another; with him it turns into two-check entertainment.

Looking very well and playing the whole business straight is Gable, with Ava Gardner vibrating with lots of promise all the way through. That worn-out and worn-down advertising executive is Adolphe Menjou who shouts his "Check" to Mr. Evans with just the right degree of hopeful subservience.

All the facts of the film stick closely to the facts of the novel in most instances; it will probably sell itself to you with ease.

Your Reviewer Says: Who'd miss it?



No holds barred: Brutally realistic roles for Burt Lancaster and Charles Bickford

✓✓ Brute Force (Universal)

A STRAIGHT right from Hollywood comes along in this powerful and intense bit of film-making that stars some pretty intense people. Bowing to take the realistic honors are Burt Lancaster, Hume Cronyn and Charles Bickford who play their way brutally through this brutal story of life in a U.S. prison.

Lancaster is just right for a "just right" role. He is strength working against brains—neurotic brains possessed by jailer Cronyn. All the less noble emotions are Cronyn's to portray: He comes through with something that will have you moping your brow.

The story takes a little time off for some

levity starring Anita Colby, who looks just as smart behind a gun as she talks on PHOTOPLAY's beauty pages. The other three women, Ella Raines, Yvonne De Carlo and Ann Blyth, who have but a few seconds to work with in flashbacks, keep the tenor of the story true.

The lesser roles are carried by some major-league performers—a handsome and earnest Howard Duff, Art Smith, Sam Levene and Whit Bassell.

This is not for the weak-in-heart—it's a story of frustration that wins its colors by reason of its power alone.

Your Reviewer Says: Hard-to-take.



A night to remember: Henry Fonda and Barbara Bel Geddes share acting honors

✓ The Long Night (RKO)

THE END of this *will* come, but only after you've kept a somewhat dreary vigil with Henry Fonda in his boarding-house room while the police try to get him to surrender for murder. Downstairs in the crowd are all the people who know and like him—Barbara Bel Geddes, his *Jo Ann*; Ann Dvorak as *Charlene*, the entertainer who's on the giving end of the love story, and his blind friend Elisha Cook Jr. You'll spend the night wondering whether Fonda is going to come out, remembering the beginning of all this tragedy with him—and you'll probably be weak in the knees by the time that door does open.

There's a brand-new fresh candidate for "Any Girl" in this: Barbara Bel Geddes, who could be just anybody, not too pretty, just nice enough, and who happens to play an orphan—and very well—in a drab Pennsylvania industrial town. Fonda takes on the moods and manners of a common workman; you can actually feel his emotions. With a shrug of his suave shoulders Vincent Price turns into a slick character to add the final depressing note to a picture that's fine in portrayal and plot, but not pleasant entertainment.

Your Reviewer Says: Grips hard, sometimes too hard.

(Continued on page 6)

BY MARIAN QUINN KELLY

For Best Pictures of the Month and Best Performances See Page 125

For Complete Casts of Current Pictures See Page 129

For Brief Reviews of Current Pictures See Page 126



LADD *and* LAMOUR *are* TERRIFIC!

Meet the screen's
new thrill team . . . in
a picture that will set
your heart pounding!

Paramount presents

ALAN LADD · DOROTHY LAMOUR · ROBERT PRESTON · LLOYD NOLAN

in

"WILD HARVEST"

with
DICK ERDMAN · ALLEN JENKINS
PRODUCED BY ROBERT FELLOWS
Directed By TAY GARNETT
Screen Play by John Monks, Jr.

Arthur Murray Girls tell how to keep "dainty while dancing"!

This
safe-and-sure
deodorant
is their
secret!

GLAMOUR GIRLS to their toes... Arthur Murray's instructresses are experts in more than dancing routines... they make sure of their complete personal daintiness through those hours of dancing!

THEY SAY that they rely on Etiquet above all other deodorants for safe-and-sure protection. Because Etiquet works so *effectively*, with such *efficiency*, it can be *depended upon* to stop underarm odor, check perspiration during hours of active exercise.

YOU, TOO, can share their secret of personal charm by using Etiquet. And how you'll love Etiquet's fluffy-lightness! The way it stays moist in jar—will not harm delicate fabrics. Get Etiquet at all cosmetic counters—in 10¢, 25¢, 39¢ and 59¢ sizes.



Etiquet

The safe-and-sure
deodorant

PRODUCT OF LEHN & FINK PRODUCTS CORPORATION

(Continued from page 4)

✓ Fiesta (M-G-M)

YOU'LL take no siesta during this "Fiesta"—there are enough lively happenings going on from gay bullfights to symphony concerts to keep your eyes on this brilliant celluloid ball. Esther Williams and John Carroll have been transplanted to old Mexico for a story about a gal who's so fond of her twin brother she'll even take on a bull for him. That's a giddy enough twist to spell light entertainment with any accent and that's what this picture does.

Miss Williams is a beautiful athlete with plenty to show off in Technicolor. With Mexican actor Ricardo Montalban looking handsome and romantic in the best Latin tradition, some authentic color-filled Mexican scenery, plenty of time-beating Spanish dances and Akim Tamiroff to fill in the high spots with grace, you have an all-round piece of inconsequential fun. Looking every inch the lady is Mary Astor; Fortunio Bonanova plays the bumbling, well-meaning father with finesse. John Carroll doesn't seem too comfortable in all this atmosphere; but everyone else is, including that pretty little dancer Cyd Charisse.

Maybe Mexico isn't like this; and maybe bullfights are quite a bit bloodier, but who cares when it's all so much fun.

Your Reviewer Says: Summer starrer.

✓ Repeat Performance (Eagle Lion)

A DIFFERENT little idea is the reason for this—i. e., the thought that a gal who's had a pretty bad time of it could live a year over again. Seeing as how the curtain goes up with Joan Leslie finishing off Louis Hayward with a gun, you can see that the events of that year must have been pretty hectic. At any rate, she gets a try at patching things up when the calendar rolls back a year just for her; the audience gets a chance to find out just how fateful fate can be.

Joan plays an actress married to temperamental playwright, Hayward. Their domestic life is somewhat complicated by Virginia Field who has an eye out for other ladies' husbands. She spots Hayward and tragedy comes stalking in right with her, with only Joan, of course, knowing the big black future. Her confidant is one William played fairly credibly by Richard Basehart.

Everything seems just a bit too pretentious. Despite a grown-up wardrobe, including, incidentally, some quite unattractive matronly hats, Miss Leslie seems a little too young for her tragic role. She's better playing the fresh young girl she is. Hayward looks a bit too grim, but he may give you a shudder or two. Pleasant Tom Conway walks around comfortably in a background role of the good old friend.

Your Reviewer Says: Good enough, but no encores needed.

✓ Bob, Son of Battle (20th Century-Fox)

THERE are lots of much-thumbed copies of this children's classic in juvenile libraries—here's a new version that will bring that good old shepherd dog Bob to 1947 fame. It brings along Lon McCallister and Peggy Ann Garner, too, with some Scotch dialect and looking just as fresh and gentle as the story itself.

Adam M'Adam—Edmund Gwenn in an old tam—is the fellow who puts teeth in this. He looks as though he grew up in plaids and talks the same way. The dog honors are shared, (Continued on page 8)



You'll be

possessed

by the

love-madness of ***"POSSESSED"***

and

VAN HEFLIN



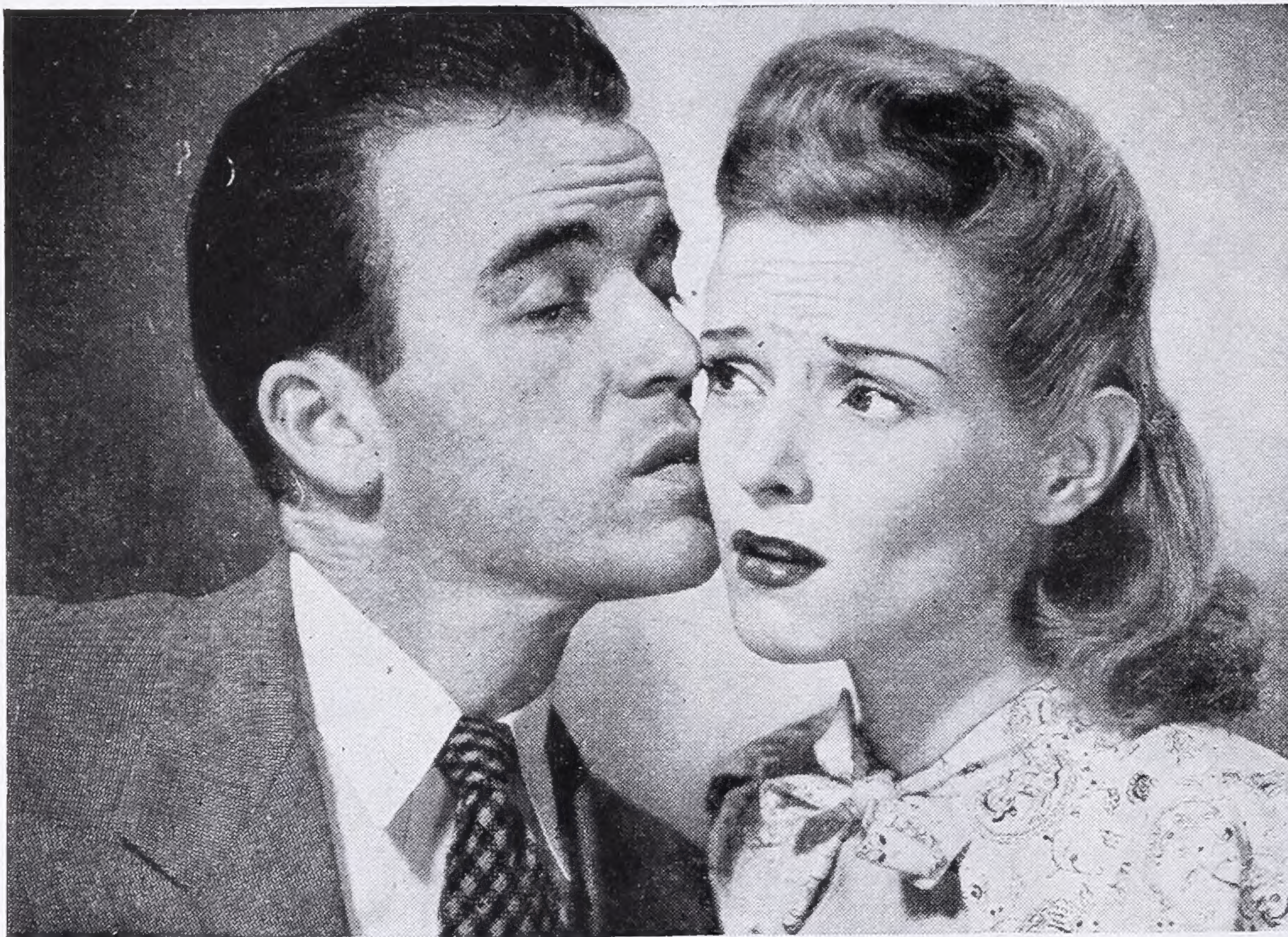
**TREMENDOUS
WARNER
ACHIEVEMENT**



WITH
RAYMOND MASSEY
GERALDINE BROOKS
DIRECTED BY
CURTIS BERNHARDT • JERRY WALD
PRODUCED BY

Screen Play by Silvia Richards and Ronald MacDougall • Based upon a story by Rita Weiman
Director of Photography Joseph Valentine A.S.C. • Music by Franz Waxman

Love-quiz...For Married Folks Only



WHY HAVE HIS KISSES GONE COLD?

A. If her devoted husband has suddenly become indifferent, it may be because she has grown careless about feminine hygiene.

Q. Is proper feminine hygiene so important to married happiness?

A. Yes. Intimate daintiness...charm...call for effective douching. That's why so many doctors recommend thorough yet gentle "Lysol" brand disinfectant.

Q. What about salt, soda . . . other homemade douching solutions?

A. Weak, makeshift or homemade solutions cannot compare with the tested and proved cleansing efficiency of "Lysol."

Q. Why is "Lysol" more dependable than many other disinfectants?

A. Because it is effective not only in the test tube but in contact with organic matter. "Lysol" is a proved germ and odor killer.

ALWAYS USE "LYSOL" in the douche, to help you keep the complete feminine daintiness that is magic in a marriage.



Check these facts with your doctor

Many doctors recommend "Lysol" brand disinfectant for Feminine Hygiene. Non-caustic, "Lysol" is

non-injurious to delicate membrane. Its clean, antiseptic odor quickly disappears. Highly concentrated, "Lysol" is economical in solution. Follow easy directions for correct douching solution.

**For Feminine
Hygiene—always use**

"Lysol"
Brand Disinfectant
REG. U.S. PAT. OFF.



FREE BOOKLET! Learn the truth about intimate hygiene and its important role in married happiness. Mail this coupon to Lehn & Fink, Dept. F-471, 192 Bloomfield Avenue, Bloomfield, N. J., for frankly informing FREE booklet.

NAME _____

STREET _____

CITY _____ STATE _____

Copr., 1947 by Lehn & Fink Products Corp.

(Continued from page 6) especially in some interest-getting field trials, by Bob and Red Wull.

Everyone in the family can trot right along to watch the dogs and their human friends. But be prepared for some too-drawn-out emotional scenes and a film that's a little too long and slow to deliver any very special goods.

Your Reviewer Says: Perfectly all right.

✓✓ The Roosevelt Story (Tola Productions)

WHETHER you are a Franklin Delano Roosevelt follower or not, you cannot help but be moved by this life story of the man who sat in the White House from the black days of the Depression through the blacker days of the world's most devastating war.

Actually the picture is not a picture in the broader sense, but is a series of news-reel clips. These go back to when Roosevelt was Assistant Secretary of the Navy in World War I, preceded by some shots at the time of his marriage to Eleanor Roosevelt that look as if they had been taken by a family movie-camera.

Yet the producers have managed to thread through the patched-together film a narrative mood by using the voice of a taxi driver who watches the starkly simple caisson bearing the body of the Commander-in-Chief on its last processional.

The flashback account gathers in momentum and power right up to the President's last speech to Congress following the taxing Yalta trip. There is dark prophecy in his words and a direct dignity that brings Congress to its feet in a thumping tribute.

Your Reviewer Says: It will bring you to your feet, too!

✓ Living in a Big Way (M-G-M)

KELLY the dancer is the be-all of this. Just how much talent this guy Gene has you'll realize when you see him tripping lightly over some planks and boards or doing a gay little fantastic with a marble statue. It's enough to make you like any film, no matter what else is going on.

The "what else" in this is a fairly chuckly little plot about veterans' need of housing, along with (Continued on page 122)



A great moment in a great film: Franklin D. Roosevelt and mother read congratulatory telegrams on his 1936 re-election

INGRID BERGMAN

as Joan Madou, a woman of the shadows

CHARLES BOYER

as Ravic, the ghost doctor

The Enterprise

Studios



present this

magnificent production of

Erich Maria

Remarque's

great novel... the most

important screen event in years!



Painted by world-famous French artist BERNARD LAMOTTE

They kissed . . . and the street noises of Paris, the ominous shadows of tomorrow, seemed far away . . .

ARCH OF TRIUMPH

co-starring **CHARLES LAUGHTON**

with **LOUIS CALHERN • RUTH WARRICK • ROMAN BOHNEN**

RUTH NELSON • MICHAEL ROMANOFF • A LEWIS MILESTONE Production

Produced by **DAVID LEWIS** • Directed by **LEWIS MILESTONE** • RELEASED THRU UNITED ARTISTS

INSIDE

Cal York's Gossip

Photographs by



Rendezvous at Romanoff's: Jimmy Stewart stands by for a chat with Sally Eilers

Round-up: Mrs. Leslie Howard, now in Hollywood, may sell the screen rights to the life story of her late husband, Leslie Howard, who was shot down in a plane during the war . . . Dana Andrews, back on the Twentieth Century-Fox lot for the lead opposite Joan Crawford in "Daisy Kenyon," has never looked better. That salt air he gets cruising about on his boat, the Vileehi, seems to make him younger and younger . . . Jeffrey Lynn explains his wife Robin traveled to New York alone not because of any trouble but because he was deep in "The Adventures of Black Bart" and couldn't get away. They are very happy, Jeffrey says . . . Lew Ayres seems to have settled on Jacqueline White as his steady girl and he couldn't have chosen a nicer one . . . Rumor has it Clark Gable isn't exactly thrilled with "The Hucksters" but audiences are certainly thrilled with him. Even top actors admit he's the dynamite king of them all.

* * *

A "Cast-Off" Gathering: Cal drove up Miller Drive last week to Kurt Kreuger's "leg-out-of-cast" celebration. Kurt, an expert skier, broke his leg while skiing at Sun Valley several months ago. Ruth Brady, our idea of a dream girl, was there with her best beau, Richard Derr, and Audrey Totter, who once was Richard's steadiest date, came with radio writer Fred Heider. Kurt confided to Cal that his real heart, Nina Vale, who once played in pictures under the name Ann Hunter, is in the East. Kurt will be there soon and there may be a serious announcement when they meet.

Merry mates: The Dick Haymeses have fun together dinner dating at Ciro's



STUFF of Hollywood

Fink and Smith

Here and There: That contested suit of Mrs. Mickey Rooney's, concerning her divorce settlement, threatens to make hot newspaper copy unless the whole thing is dropped—like a hot potato . . . The Orson Welles-Rita Hayworth divorce comes up the minute Rita returns from Europe . . . The expected baby in the Deborah Kerr-Tony Bartley menage slightly disrupted M-G-M's plans to make Deborah their shining new star of 1948, especially after "The Hucksters." But as soon as she returns from England where her baby will be born, the studio will carry right on . . . Maria Montez is sooo in love with her husband Jean Pierre Aumont she'll follow him to Paris where he's gone to make a movie . . . The Collier Young-Ida Lupino romance continues the warmest in town.

The Haymeses: No one was more surprised and amused than the Dick Haymeses when the radio blared the news of their separation and Dick's forthcoming marriage to starlet Margo Woode; for in their living room at that moment sat Margo, who will soon wed Bill Burton, Dick's manager. Bill, also present, wore such an expression of surprised bewilderment, Dick and Joanne had hysterics.

Anyway it gives us great pleasure to report the Haymeses have never been happier. "It's like a second honeymoon," Dick smiles. "And with the arrival of our third child in September, life will be complete for Joanne and me."

A year or two ago when Joanne felt she wanted a career of her own, friction was reported in the household. But Dick finally consented, so under the (Continued on page 13)



Serving tea and the Jolson brand of humor at Lux broadcast—Al and Gail Patrick



Dinner tableau: John Payne and wife Gloria DeHaven at Mocambo

The story of a guy that women go for!

BODY and SOUL



JOHN GARFIELD
LILLI PALMER

and introducing exciting

HAZEL BROOKS

as ALICE

in *'Body and Soul'*

with ANNE REVERE

WILLIAM CONRAD • JOSEPH PEVNEY
LLOYD GOFF • CANADA LEE
Original screenplay by ABRAHAM POLONSKY

Directed by ROBERT ROSSEN
Produced by BOB ROBERTS

RELEASED THRU UNITED ARTISTS

A new climax in entertainment from **THE ENTERPRISE STUDIOS**



Game: Walter Pidgeon matched tennis skill with champions Sara Palfrey Cooke, Pauline Betz at Beverly Hills matches

INSIDE STUFF

(Continued from page 11) name Joanne Dru, his wife made the film "Abie's Irish Rose." But home and family meant more to pretty little Joanne. Five-year-old Skippy and three-year-old Helen Joanne, affectionately called Pigeon, keep the place lively and gay.

Dick's career is also zooming. After obtaining his release from Twentieth Century-Fox, Dick garnered a fat sum for one week's personal appearance on the Steel Pier in Atlantic City and returned in time to play the lead opposite Deanna Durbin in "Up in Central Park."

* * *

Party News: Cesar Romero called by for Cal around six-thirty one evening recently and we took off to the hillside home of friends to welcome to Hollywood some Argentina friends. John Garfield warned Cal to save him some supper as he left to make a speech for United Relief. He's taking his family to live in New York, he told us, and already has a place for them in the Village. "With eight hours flying time between here and New York, it's just like commuting," he said. "And if we don't like it we can always come back."

Cary Grant, we noticed again, is one of the best dancers in Hollywood. Cesar, voted the tops, was fascinated by Cary's footwork. In better spirits than he's been in for a long time, Cary seems to be having a wonderful time these days.

Bob Taylor, handsome as ever, told us some of his European experiences and how much he and Barbara enjoyed their visit. But something tells us Bob will always prefer his good American fans who have always preferred him.

The Edgar Bergens and Kay Kysers talked radio all evening.

Sonja Henie, back from months in Europe, looked chic in a Paris gown but Stuart Barthelmess was nowhere to be seen. Sonja has confided to friends that that romance is over. Cal walked with Errol and Nora Flynn to their car just for a quick chat. Errol tells us his father,



*Never a Love so True
Never a Ring so Cherished*



"Oh darling, it's the loveliest ring in the world!"

Through six decades the choice of America's loveliest brides . . . a genuine registered Keepsake Diamond

Ring is the traditional symbol of love. Only one diamond

in hundreds meets the exacting standards of quality which

distinguish every Keepsake Diamond. Identify Keepsake

by the name in the ring, and the words "guaranteed AA registered

perfect gem" on the tag . . . as illustrated. Let comparison

prove that a Keepsake gives you higher quality and greater value

than an ordinary ring of the same price. Better jewelers are

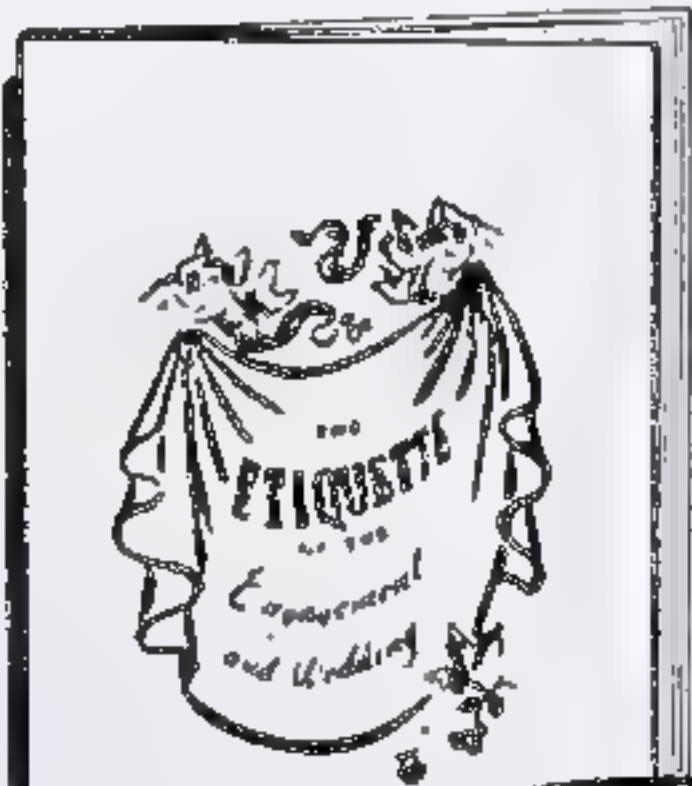
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Applies easily,
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FAVORIS

For Social Confidence

Personal charm requires mouth cleanliness

INSIDE STUFF



Headliners: Larry Parks looks engrossed in a Hebrew newspaper at Jack's Restaurant—kibitzing is wife Betty Garrett

now in Ireland, may retire to live on the island Errol bought in the West Indies. Bill Howard, Dorothy Lamour's husband, kidded Cal about almost running him down on Sunset Boulevard but Dorothy, as well as Joan Bennett, Mrs. Bill Powell and others were too enchanted with Jimmy McHugh's playing and Jean Sabin's singing to move from the piano.

Cal and Cesar covered a lot of ground and decided it was by far the best party of the month.

* * *

A Day with Lana: We joined Lana Turner in her dressing room and strolled over to the M-G-M commissary for luncheon. Across from us Lana's little daughter Cheryl was the luncheon guest of Lillian Burns, the studio drama coach, and at this party "Mommy" wasn't invited. Cheryl was the belle of the commissary, in her Sally Victor bonnet and white gloves.

We joked with Frank Sinatra, thin as a tea sandwich in his Spanish costume for his film "The Kissing Bandit," and he took it with good nature.

After lunch we strolled back with Lana to the "Cass Timberlane" set and watched that young and brilliant director George Sidney direct a scene or two.

"Let's make it a day," Lana suggested, and as Tyrone was dining with his mother, Lana appeared at our door at seven that evening for dinner.

Later Tyrone dropped in and we all joined in a "remember when" session.

* * *

Who Was There: Franchot Tone with his wife Jean Wallace were at the cocktail-buffet supper given by that charming hostess Elyse Hunt. All seems well again with the Tones, we are happy to report. Frances Langford looked a dream in white and husband Jon Hall seemed to enjoy the music of the roving accordion player.

Looking beautiful and wearing her hair in a new short bob was Mrs. Reggie Gardiner. Reggie couldn't seem to tear himself away from the outdoor hamburger grill, we noticed. But then neither could Cal.

Horace Schmid- (Continued on page 16)

ALL THE MAGIC OF TWO GREAT STARS IN A GREAT STORY!

JAMES STEWART
JANE WYMAN
in
Robert Riskin's
MAGIC TOWN



Their meeting
was saucy
and flippant!



Their romance
found birth in
the magic of a
sudden kiss!



Their love
jeopardized the
happiness of
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ELECTRIC as only the stars
of "It's A Wonderful Life" and
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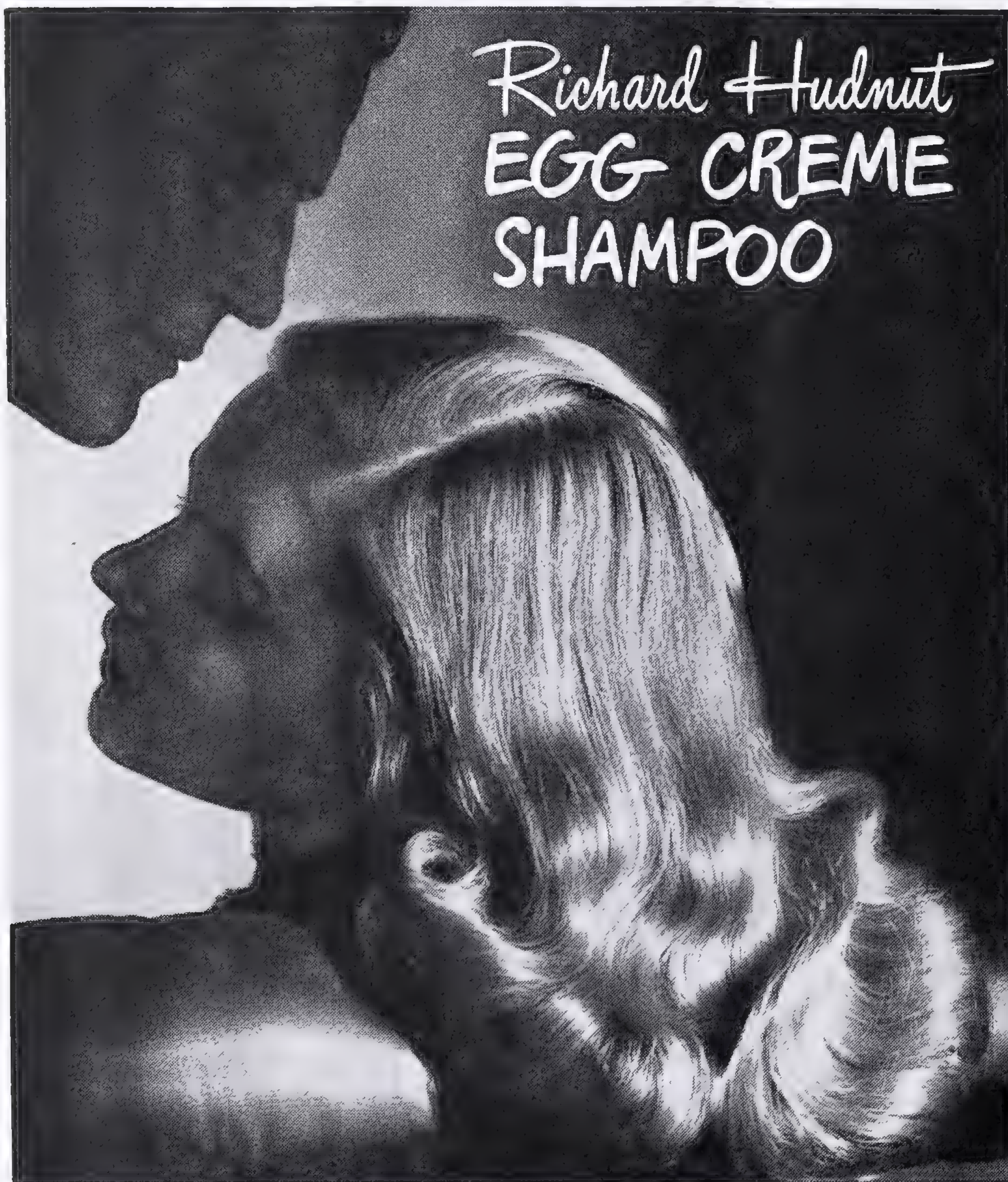
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IT'S A NEW KIND OF HAIR BEAUTY
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Try it! Then look for "LOVELIGHTS" in your hair

NOW COMES A SHAMPOO that *really* restores life and "lovelighted" radiance—even to dull, unmanageable, sun-split hair.

ENRICHED WITH REAL EGG! A luxurious shampoo and reconditioning treatment in one. Contains rich egg, nature's own aid in overcoming hair damage and lack of lustre.

YOU'LL THRILL at how quickly and thoroughly this new shampoo works. The creamy, egg-enriched liquid bathes your hair so luxuriously, even in the hardest water. Then rinses out instantly, thoroughly. Your hair "squeaks" clean.

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generous-size bottles
of Egg Creme
Shampoo, Creme Rinse,
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Dressing.

At your drug or
department store,
\$1.00 for the big
family size.



Susan Peters is back in pictures, celebrates with her husband Dick Quine at Jack's



INSIDE STUFF

(Continued from page 14) lapp brought his lovely wife Carole Landis, and Tony Martin, we marked with surprise, had come with Nan Bennett, instead of his recently steady girl, Marilyn Maxwell.

Mrs. Herbert Marshall joined Mike North, Cal, Bob and Cleatus Hutton, Angela Greene and Stuart Martin at supper time and everyone pronounced it a bang-up party.

* * *

Plans: That fine actor Macdonald Carey who scored in "Suddenly It's Spring" told us on the "Dream Girl" set that he is arranging for a 1948 reunion of the members of his platoon—a radar outfit—who went through the Pacific campaigns together. Macdonald was a lieutenant in the Marines and did more than his share of island hopping.

One thing sure, Macdonald can be certain his buddies will find a welcome in Hollywood.

* * *

Wooooo—I'm an Indian: An amusing story this month concerns Dennis Morgan and Jack Carson who finally persuaded lovely Cleatus Caldwell to don a black wig and play a surprise bit as a beautiful Indian girl at the end of their picture "Two Guys from Texas."

"We wanted you because you're so beautiful," the boys said.

Cleatus looked amazed. "Is that the reason?" she asked. The boys assured her it was.

And then Cleatus had the last long laugh. She is, you see, one quarter Cherokee.

* * *

It's a Joke, Son?: When Peter Lawford went down to location in Miami to make "On an Island with You" he decided just for the fun of it to go around to his former employer, a parking lot owner, and see if he could get back his old job of parking cars.

"Mr. Brickfield, I worked here about seven years ago," Pete said, "and I wondered if there was any chance of getting my old job back?"

"Not on your (Continued on page 19)



Bill Elliott wears no high hat in "Wyoming"

GENTLEMAN Cowboy

A COWBOY movie star who could out-ride most cowhands at sixteen, William Elliott has more authentic reasons to strut his stuff than any Western star in the business. And yet, he's the quietest in clothes and manner. Soft spoken, with no affected twangs or drawls, he's six foot two and every inch the handsome hero who could well grace society dramas. Only Bill wants no part of them. He's exactly what he wants to be—a cowboy star making million-dollar pictures.

Born on his father's stock ranch in Missouri, young Bill learned to ride almost as soon as he walked. When his father was made commission man at the famous Kansas City stockyards, the Elliotts moved into Missouri City. Those stockyards were the meeting place for all range riders of the West and from them Bill learned riding, roping, shooting, bulldozing and bronco busting. By the time he was sixteen, the cowboys were finding themselves outclassed in their own tricks by the rangy Elliott kid.

But it was really his first glimpse of Bill Hart on the screen that determined his future. He would be a cowboy movie actor and that was that. So he left college and set off for Hollywood.

At first they shoved him into every kind of picture but Westerns. He stood around in full dress and pined for a six-shooter. Finally, his chance came. They made him *Red Ryder* and he was on his way.

Today, fans everywhere know Bill who is lovingly called "Wild Bill" since Elliott first made a picture based on the life of Wild Bill Hickock. Through the south, they affectionately call him "Mr. Wild" and all over the country he's known as "The Gentleman Cowboy." Fans like his fighting—it's clean, vigorous and gentlemanly. They like the fact that he never steps out of character or interrupts the action to whang away on a guitar.

Twenty years ago he married Helen Josephine Myer, the prettiest model and hostess at I. Magnin's exclusive shop, and has been happy ever since. Next to being made an Honorary Texas Ranger, he's proudest of his daughter, Barbara, who now attends Sarah Lawrence College.

Recently on a trip east to visit Barbara, he was stopped by a gentleman who politely inquired, "Aren't you Bill Hart?"

"No, but I hope to be," Bill said and right then and there began planning to bring to the screen, with himself as Hart, the story of another "Gentleman Bill."

NEW! Beauty on a fling!

Woodbury Fiesta

...powder, lipstick, rouge!

Warning! Not responsible for heads turned, hearts stolen by Fiesta—audacious new powder shade! Quick winks, it gives your skin a new live look...snares all eyes with a vital young glow. Add the Woodbury plus of heavenly fragrance...color freshness...lasting cling! Say yes to Fiesta today!

That enchanting rose sparkle?
... it's yours—with
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MARIE McDONALD
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Metro-Goldwyn-Mayer
"LIVING
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Away you go and your heart has wings — that carry you back to your very first ride on a dashing pink-and-gold charger! How you gripped those reins, wide-eyed . . . remember? Flying to a wonderland so *very personally yours*?

You've never outgrown your gift for keeping life gay with many interests. You've learned many ways to outwit care . . . never forgetting that problem days need *be* no problem, with Kotex — the napkin made to stay soft while you wear it.

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***More women choose Kotex★
than all other sanitary napkins***

To make the most of the comfort Kotex gives you, buy a new Kotex Belt. Adjustable, snug fitting, all-elastic.

Her Day: Mrs. Roosevelt and son James admire hand-carved statue of late President presented to her by Frank Sinatra at the Jackson Day dinner.



INSIDE STUFF

"What me?" asked Danny Kaye when waiter insisted he and Mrs. James Roosevelt produce dinner checks. Danny, a guest of honor, had no check!

(Continued from page 16) life," came the surprising reply. "I remember you, young fellow, and I'm not going to pay for any more of your bent fenders." And then as if to temper his refusal, he added, "By the way, what have you been doing lately?"

* * *

Lunch with the Flynns: "Let's have lunch at Lake Side Golf Club," Errol Flynn had said, so Cal picked up lovely Nora Flynn and together with our mutual friends Louisa Wasserman and Julia McLaughlin of Argentina, we took off for the Club.

This favorite stamping ground, or rather golfing ground, of Crosby and Hope, is only a few minutes' drive from the studio, so many Warner stars lunch there. We waved to Ann Sheridan as we made for the buffet table. Ann looked happy over being loaned out to Rainbow Productions for the film "Good Sam."

Errol and Cal, with that fine actor Tom d'Andrea, told amusing anecdotes on Hollywood and kept our Argentinian friends intrigued. Errol had met them on a trip made there several years ago.

After lunch we visited Errol on the set of "Silver River," and watched a three-way scene with the star, Harry Hayden

and d'Andrea. Between scenes we chatted with Tom Mitchell, also in the film, while Errol, Mrs. Wasserman and director Raoul Walsh joined in horse racing chatter. The Wassermans own one of the finest stables in Argentina.

* * *

The Hustons' New Son: On the Mexican location of "Treasure of the Sierra Madre" a young Mexican lad hung about, his big eyes hungrily taking in everything. Evelyn Keyes, visiting her husband John Huston, director of the film, became interested in the boy and learned through other Mexicans his name was Pablo Albarran and that he wanted a job. Unable to speak English, there was nothing the boy could do, but the attachment between Evelyn, Huston and Pablo grew as the days passed.

When the time came for Evelyn to report to Columbia for her new film, "The Mating of Millie McGonigle," she was loath to leave young Pablo. But imagine her pleasure and surprise when she went to the airport a few weeks later to meet her husband and there was Pablo also. "We've adopted him," John said while Pablo grinned with joy.

"Never thought I'd become grandfather

★ ★ ★ ★ ★

At the first blush of Womanhood



by
VALDA SHERMAN

Many mysterious changes take place in your body as you approach womanhood. For instance, the apocrine glands under your arms begin to secrete daily a type of perspiration you have never known before. This is closely related to physical development and is especially evident in young women. It causes an unpleasant odor on both your person and your clothes.

No need for alarm—There is nothing "wrong" with you. It is just another sign you are now a woman, not a girl. It is also a warning that now you *must* select a truly effective underarm deodorant.

Two dangers to overcome—Underarm odor is a real handicap at this age when a girl wants to be attractive, and the new cream deodorant Arrid is made especially to overcome this very difficulty. It kills odor instantly, safely and surely, then by antiseptic action prevents the formation of all odor for many hours and keeps you safe. Moreover, it protects against a second danger—perspiration stains. The physical exertion, embarrassment and emotion of the teens and twenties can cause the apocrine glands to fairly gush perspiration. A dance, a date, an embarrassing remark may easily make you perspire and offend as well as ruin a dress.

All deodorants not alike—Don't take chances! Rely on Arrid which stops underarm perspiration as well as odor. No other deodorant gives you the same intimate protection as Arrid's exclusive formula. That's why Arrid is so popular with girls your age. They buy more Arrid than any other age group. More nurses—more men and women everywhere—use Arrid than any other deodorant.

How to protect yourself—You'll find the new Arrid a snowy, stainless cream that smooths on and disappears in a jiffy. Never gritty or grainy. The American Institute of Laundering has awarded Arrid its Approval Seal—harmless to fabrics. Gentle, antiseptic Arrid will not irritate skin. No other deodorant tested stops perspiration and odor so completely yet so safely!

Don't be half-safe—During this "age of courtship," don't let perspiration problems spoil your fun. Don't be half-safe—be Arrid-safe! Use Arrid to be *sure*. Get Arrid right away, only 39¢ plus tax at your favorite drug counter.

(Advertisement)

How Powers Models 'GLAMOUR-BATHE' THEIR HAIR TO A VISION OF BEAUTY



Miss Nancy Gaggin, a captivating Powers beauty, uses Kreml Shampoo to keep her lovely tresses sparkling with natural highlights

Leaves Hair Shining-Bright For Days!

Those radiantly beautiful Powers Models must be up to the minute on every beauty trick. And these famous American Beauties wash *their* hair with Kreml Shampoo. They claim there's nothing better to leave the hair softer, silkier and easier to hold a wave.

Kreml Shampoo thoroughly cleanses your hair and scalp. Its luxurious *active* foam removes all loose dandruff as well as the dirt. It has been especially developed to 'glamour-bathe' each tiny strand of hair so that your hair fairly *dances* with natural glossy-highlights and rich lustre that last for days.

Helps Keep Hair From Becoming Dry

Kreml Shampoo positively contains no harsh chemicals to dry or break the hair. Instead, its beneficial *oil* base helps keep hair from becoming dry or brittle. It rinses out so easily and *never* leaves any excess soapy film which makes hair look so dull and lifeless.

So before that important date—'glamour-bathe' your hair to its natural shining glory with Kreml Shampoo. Then see if he doesn't whisper "you're beautiful"! At drug, department and 10¢ stores.

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FOR SILKEN-SHEEN HAIR—EASIER TO ARRANGE
MADE BY THE MAKERS OF THE FAMOUS KREML HAIR TONIC



Kreml Shampoo leaves hair fairly teeming with natural glossy lustre



Helps keep hair from becoming dry or brittle



Leaves hair softer, silkier—holds a wave better



A match for beauty: Dave Rose and Martha Stewart at gathering of notables in his honor. Eddie Cantor was the host

INSIDE STUFF

to a twelve-year-old boy," John's father, Walter Huston, remarked, "but I'm happy about it."

The Hustons will place Pablo in school where he will learn English and unless homesickness overtakes him, he'll become Americanized in no time.

* * *

Newcomer of the Month: When "The Unsuspected" was sneak previewed, a big "well, well, well," arose among the young ladies of the audience when Mike North made his first entrance. And because we believe you'll be wanting to know something of the handsome young man, Cal is giving you the ahead-of-the-news tip-off.

Mike is thirty, blonde, blue-eyed, with a dimple in one cheek and muscles like iron which come from faithful exercising. His divorce from Mary Beth Hughes became final almost a year ago, so all in all Mike is the most eligible young man in town. He comes from a long line of "show business" people. His parents and grandparents are famous throughout the mid-west for their Ted North stock companies.

After graduating from high school in Topeka, Kansas (his home town), Mike went on to the University of Kansas, graduating with a B.A. Deciding to be a lawyer, he went back to the University for one year of law but the old acting bug was too deeply implanted in the boy's heart. So, after several summers in his father's stock company, Mike decided acting was his forte and came to Hollywood.

Twentieth Century-Fox signed him immediately but before he could graduate from B's to A's, he found himself a lieutenant in the Navy, and after three and one-half years emerged with seven battle stars and no job.

One look from Director Mike Curtiz, however, ended that. The director signed him to a personal contract, changed his name from Ted to Mike North and gave him the lead in "The Unsuspected."

He lives with his parents (now retired) and his Great (Continued on page 22)

You can't
get away with it, Lady!



INFECTIOUS DANDRUFF?... LISTERINE, Quick!

MAKE a habit of using Listerine Antiseptic and massage as a precaution. And if infectious dandruff does get started, remember to use Listerine Antiseptic and massage regularly. Listerine Antiseptic attacks an infection as it should be attacked... with germ-killing action... kills millions of the "bottle bacillus" (*Pityrosporum ovale*). This is the ugly little germ that many noted dermatologists call a causative agent of the trouble.

You'll like Listerine Antiseptic for infectious dandruff. It's so easy, so freshening, so delightful... so cool-



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Remember, in a clinical test, twice-a-day use brought marked improvement to 76% of dandruff patients within a month. Your scalp feels so much healthier, and your hair looks so much more attractive.

Listerine Antiseptic is the same antiseptic that has been famous for more than 60 years in the field of oral hygiene.

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in **30 minutes**

give yourself a
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Be charming the *Rehal* professional way . . . the fastest, safest home permanent method. You can have soft, silky waves just 30 minutes after wrapping—perfect for all types, lengths of hair . . . even dyed and bleached!

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- Rehal* Hair Control Creme—Glorifies dull and dry hair (plus 20c federal tax) . . . 1.00
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(Postage paid when check or money order is sent with order.) **FULLY GUARANTEED**



Ringside romantics at Walcott-Maxim fight were Leo Durocher and wife Laraine Day

INSIDE STUFF

(Continued from page 20) Dane out in the Valley. Dates Martha Vickers, Janis Paige, Audrey Totter and others but has no serious romance. He wouldn't mind getting married again but wants first to get set in his career.

* * *

On the Ice: A beautiful ice pond in a wooded setting on Stage 21 of the Sam Goldwyn Studio, which was created for a scene in "The Bishop's Wife," just couldn't go to waste. So Mr. Goldwyn kindly invited the press and the cast to get together for a skating party.

Cary Grant in a red checked sport shirt and Loretta Young in a red checked dress, were skating around rather shakily. We even had a spell of uneasiness there when both waved enthusiastic greetings our way. Cary stopped by our table for a chat later on. He said he's having fun in the picture.

We joined Una Merkel for a chat and were heartbroken to hear of her recent grief. Una, who has had more than her share of troubles, recently lost her fiance when he died in an automobile accident. Everyone wishes her more happiness for the future and with her good role with Van Johnson in "Virtuous" her career seems to be zooming again.

David Niven assured Cal he had no notion of exhibiting himself on skates after the wonderful show put on by skaters from the "Icecapades."

* * *

Engagement Party: Columbia executive Milton Pickman invited his friends in to celebrate his engagement to the lovely singer Nan Wynn and Cal trotted right over to wish them the best.

Producer Casey Robinson roamed around looking lost now that his wife, Toumanova, is in Paris making a picture. June Havoc had us in stitches with her Klondike Kate clowning. Pat Dane assured everyone her marriage with Tommy Dorsey was over at last—we wonder. And that handsome and happy couple Tony Owen and (Continued on page 24)

*She's out of this world
and down-to-earth in
Technicolor
with Music!*

who is she?

where is she from?

They say she kissed 2000 men!

COLUMBIA
PICTURES
presents

Rita *Larry*
HAYWORTH · PARKS
in
Down to Earth

with

MARC PLATT · ROLAND CULVER · JAMES GLEASON · EDWARD EVERETT HORTON

ADELE JERGENS · GEORGE MACREADY · WILLIAM FRAWLEY

Original screenplay by Edwin Blum, Don Hartman · Songs by Allan Roberts and Doris Fisher

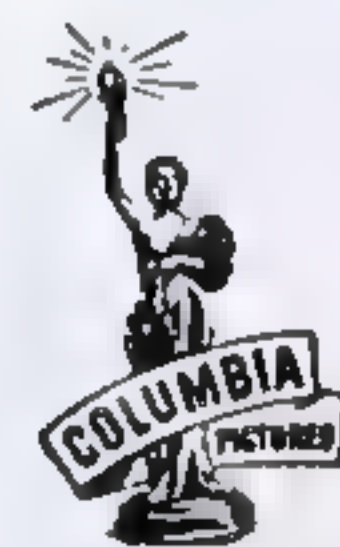
Directed by ALEXANDER HALL · A DON HARTMAN PRODUCTION

HEAR THE NEW SONG HITS:

"They Can't Convince Me"

"Let's Stay Young Forever"

"People Have More Fun Than Anyone"



INSIDE STUFF

(Continued from page 22) Donna Reed told us of their two beautiful children, Penny and Tony Jr. We wished Milton and Nan as much happiness as the Owens, which is all anyone can hope for.

* * *

Cal's Dailey Bulletin: He's the lad you're going to be asking about, writing to and cheering for when "Mother Wore Tights" and "Off to Buffalo" come your way. His name is Dan Dailey and you've seen the six-foot-four, blue-eyed blond guy before—but never as the sensational hooper and actor he is now.

Doing pretty well at M-G-M, Dan was about to hit stardom when *you know what* came along and he joined the cavalry and hit for Fort Riley, Kansas. Later he went overseas with the Infantry's 88th Division. In Italy he saw Gene Kelly doing the part he'd tested for in "For Me and My Gal" and thought Gene was great.

There didn't seem to be much doing for Dan when he got back and to make it worse, he and his lovely wife were going through the usual readjustment period. Then Twentieth remembered Dan and M-G-M released him for "Off to Buffalo" and he was in.

Today he's the fair-haired boy on his way up. He's happy with his bride of four and a half years, who cooks like a dream and whom he met while she was a student at the University of Southern California. Fact is, Dan is a whale of a cook himself—especially in the crepe Suzette department and his seventy-five cups and ribbons attest to the fact he's some equestrian.

He began his career hoofing at six; at fourteen was supporting himself and was referred to as a second Jack Donohue. He trouped in vaudeville, on cruisers and in burlesque before he hit "I Married an Angel" and "Stars in Your Eyes" on Broadway.

There's a doggoned cute catch to his voice when he laughs, or have you noticed? He has a swell sense of the ridiculous, would love to bring the life of Jack Donohue to the screen



A good skate: Cary Grant cuts an impromptu figure on ice at the Sam Goldwyn Ice Carnival party on the set of "The Bishop's Wife"

and lives in a small apartment with no chi chi about it. Soon every movie fan alive will be Dan Dailey conscious, take Cal's word for it.

* * *

Van Stands: A breach between Van Johnson and his studio is said to be growing wider. Van is reported as blaming the innocuous movies handed him for his drop from the top favorites as rated by recent motion picture polls. When Van and Evie failed to attend Mr. Louis B. Mayer's birthday party friends explained the couple were hurt by the neglect of Leo the Lion in not sending them a wedding present, and that Van was silently protesting over his latest assignment, "Virtuous." How about Van's role in "Romance of Rosy Ridge?" Preview reports are all to (Continued on page 26)

It's Keen!

Candy Coated
means More Flavor!

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- ☐ STRANGE WOMAN

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Slightly higher in Canada. Address 106 Bond St., Toronto 2, Can.

Why do you act so funny, honey?



JEEPERS, JEANIE! I'M NO BIG DAME HUNTER—I'M THE GUY WHO'S GOING TO BE YOUR HUSBAND. REMEMBER?

I'M NOT SO SURE, TED. I'D RATHER BE SHOT THAN TELL YOU THIS—BUT WON'T YOU PLEASE SEE YOUR DENTIST ABOUT BAD BREATH, DEAR?



TO COMBAT BAD BREATH, I RECOMMEND COLGATE DENTAL CREAM! FOR SCIENTIFIC TESTS PROVE THAT IN 7 OUT OF 10 CASES, COLGATE'S INSTANTLY STOPS BAD BREATH THAT ORIGINATES IN THE MOUTH!

"Colgate Dental Cream's active *penetrating* foam gets into hidden crevices between teeth—helps clean out decaying food particles—stop stagnant saliva odors—remove the *cause* of much bad breath. And Colgate's soft polishing agent cleans enamel thoroughly, gently and *safely*!"



LATER—Thanks to Colgate Dental Cream

OUR BRIDAL PATH IS SMOOTH AND SUNNY AND JEAN'S MY LITTLE CUDDLE-BUNNY!



COLGATE DENTAL CREAM
Cleans Your Breath While It Cleans Your Teeth!



Always use COLGATE DENTAL CREAM after you eat and before every date

INSIDE STUFF

(Continued from page 24) the good, with Van said to have the best role of his career.

* * *

Love Lost Department: In cold storage along with that white mink coat reputed to have cost thirty thousand dollars but didn't, is that front-page romance of Joan Crawford and the erstwhile cowboy, Don (Red) Barry. Seems Red was a bit optimistic about securing Joan's services for a picture (not a Western) and took the costly-present route to woo his prospect. Joan was indignant when the ruse was discovered.

Everyone regrets the unfortunate publicity afforded the actress, but wonders at the same time why she would accept such costly gifts (there were costly jewel trinkets too) from so new an acquaintance. It is reported that only the night before the blow-up, Joan attended a party all done up in rich finery. The next day, back it went to the shop. At any rate, everyone is glad it's all over.

* * *

Twosomes—Old and New: When it comes to constant twosomes, don't overlook Clark Gable and Iris Bynum, who are almost as constant as Peter Shaw and Angela Lansbury . . . Lana Turner and Tyrone Power are celebrating one year of being in love which gives the laugh to those who said the romance



On the laugh line at the Sam Goldwyn Ice Carnival party, Loretta Young, Henry Koster, star and director of "The Bishop's Wife"

At same party: Steve Cochran shows Virginia Mayo the hand is quicker than the eye



would last only a month . . . But when it comes to new heart affairs look out for Peter Lawford and Corinne Calvet, the French import. Pete is proudly beaming the new beauty everywhere.

* * *

Hats Off Department: Since his separation, Mark Stevens finds himself (much to his confused embarrassment) the most popular and sought-after young man in town. But the actor is determined to escape all such romances and go his way alone. His amazing success on his Midwest tour with "I Wonder Who's Kissing Her Now" may send Mark back East for more personal appearances at the Roxy.

At any rate, our hats are off to him for his fine deportment and we are lifting our chapeau at the same time to his lovely ex-wife, Annelle Stevens, who is determined to make something of her life without Mark. Annelle freely admits that her possessiveness and her lack of understanding Mark's desire to have occasional moments alone caused the rift. Both are agreed, however, it's a final one.

* * *

A Salute to Fay: She's middle aged, not pretty in the movie sense, not glamorous according to smart-set rules, and yet Fay Bainter is one of the happiest, gayest, soundest women anywhere.

"Don't (Continued on page 31)



BY APPOINTMENT PERFUMERS TO H.M. QUEEN MARY YARDLEY, LONDON



An English Complexion
with lips of "Red Burgundy"
... by **YARDLEY.**
Charming, fresh and natural.



Light your smile with
"Red Burgundy," a warm,
fashion-bright lipstick for fall.
Wear Yardley Make-Up Base,
"Red Burgundy" Cream Rouge,
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Prized for its exquisite
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and forks are extra plated
at points of greatest wear.

Ask your dealer for these lovely patterns.

NATIONAL SILVER COMPANY

our gal GALE

From the Texas prairies
to Fifth Avenue

via a radio talent hunt

BY SARA HAMILTON



Gale Storm, delightful lead in
"It Happened on Fifth Avenue"

SHE'S happy, she's content, she's in Hollywood and she's news. Her name is Gale Storm, but there are no storms or gales to mar the unruffled calm of her life. Sunny, natural and pretty, she's the ingenue lead in Allied Artists' bright movie, "It Happened on Fifth Avenue." Tried in the fiery furnace of quickies and Westerns for six years, she is still unscorched by career frustrations. Her goal of happiness reached six years ago when Gale wed Lee Bonnell, everything that has happened since is so much extra trimming on that solid foundation.

Every Sunday she teaches the primary class in the Hollywood-Beverly Christian Sunday School and on Saturday nights she and Lee may trot off to the movies with ice cream afterwards, providing all is well with the two children—Phillip Lee, aged four and Peter Wade, a year old.

In a small white cottage with green shutters in San Fernando Valley, the Bonnells and children, with one maid of all work, live the life of any suburban family. Gale is thrilled to death at meeting movie stars and still can't get over being seated next to Gregory Peck at a recent press party. She and Lee share one car and days that Gale is working, her husband drops her off at her studio, while he continues on to RKO where he is under contract—a contract that was interrupted by three years with the Coast Guard.

When it comes to really important things in life, Miss Storm knows what she wants. Lee was one of those "important" things. They met when both arrived in Hollywood, regional winners in Jesse Lasky's national talent hunt put on over the radio six years ago and called "The Gateway to Hollywood." Gale won for her state, Texas—Lee for Indiana. The contestants palled about together but no one paid much attention to Gale who was

just eighteen and looked four years younger.

One week after Lee asked her for a date, she announced to her mother that here was the man she intended to marry. One year later she did. But not before each had emerged final winners in the contests which earned them a six-months' RKO contract.

At the end of six months Gale moved over to Monogram and gradually emerged from a sea of quickies into such films as "Sunbonnet Sue," "Are These Your Children?" and finally, "It Happened on Fifth Avenue" with Don DeFore and Victor Moore. That it probably will open a whole new field to the splendid little actress is just fine with her. It's just fine if it doesn't, too, because her home, the man she loves and two children spell complete happiness to Gale.

Born Josephine Cottle in Bloomington, Texas, her mother took the family of five children (Gale was the youngest) to Houston after her husband's death. In a happy home of sisters and brothers Gale attended school without one tiny urge to be an actress, despite the fact she did an outstanding job in San Jacinto High School plays.

No one was more surprised than Gale when she was chosen winner from her city, and after three broadcasts over a national radio hookup in Hollywood, pronounced final winner.

When Monogram arranged for Gale to make her first trip to New York, she first stipulated Lee must go along. Her sweet naturalness won her friends all over the place.

Hollywood never sees Gale in night clubs and seldom had seen her on the screen before her last big feature. But Hollywood is rapidly becoming aware of the little Gale from the Valley. Some predict it will blow a really big Storm in the year to come.

THE END



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GIVES BEAUTYREST "LUXURY COMFORT"!**

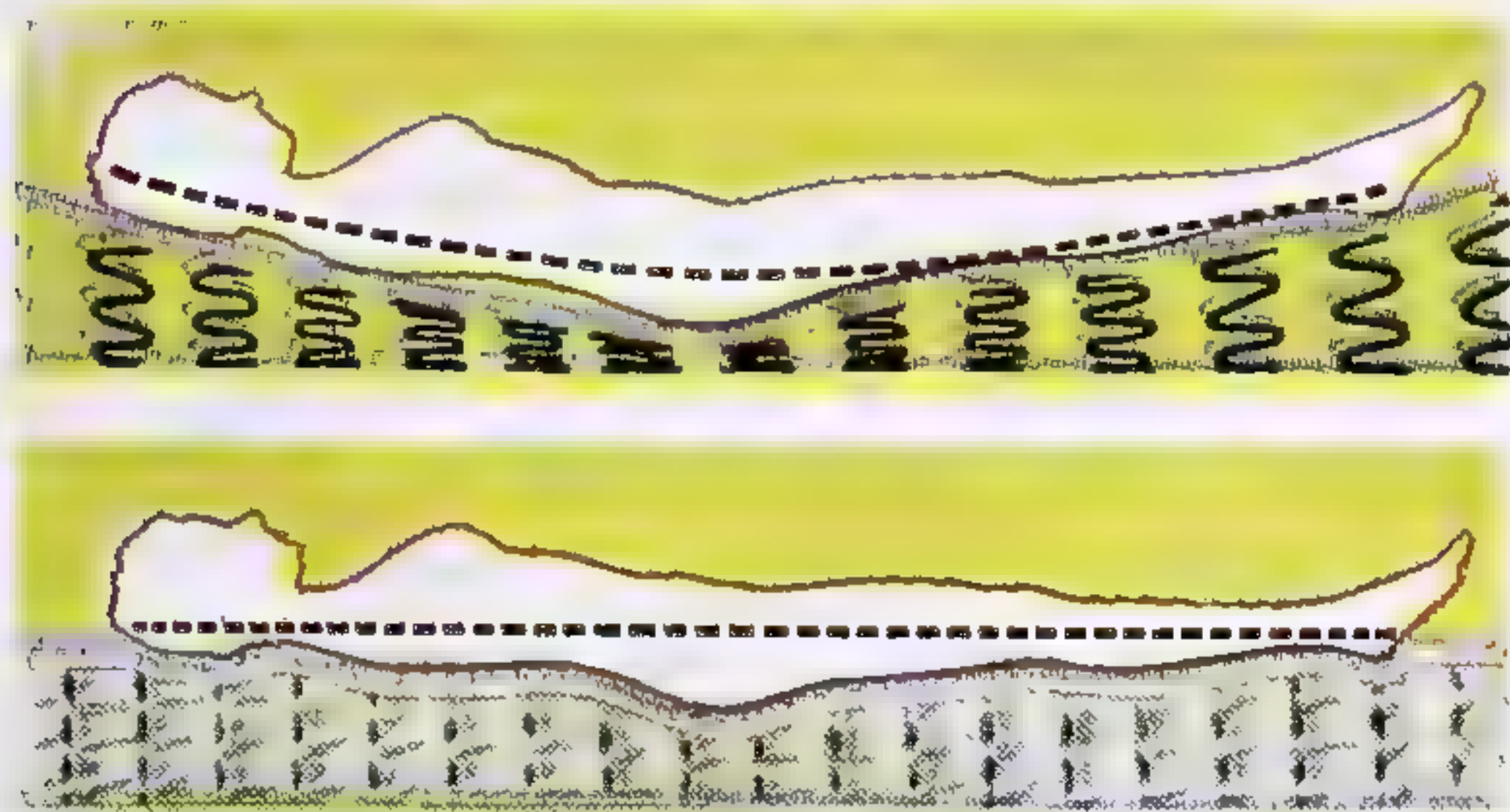


1. When you slip between the sheets on your new Beautyrest, your whole body tells you that here at last is a *mattress!* A mattress that absorbs tension from every tired muscle...and relaxes you right through to your very bones!

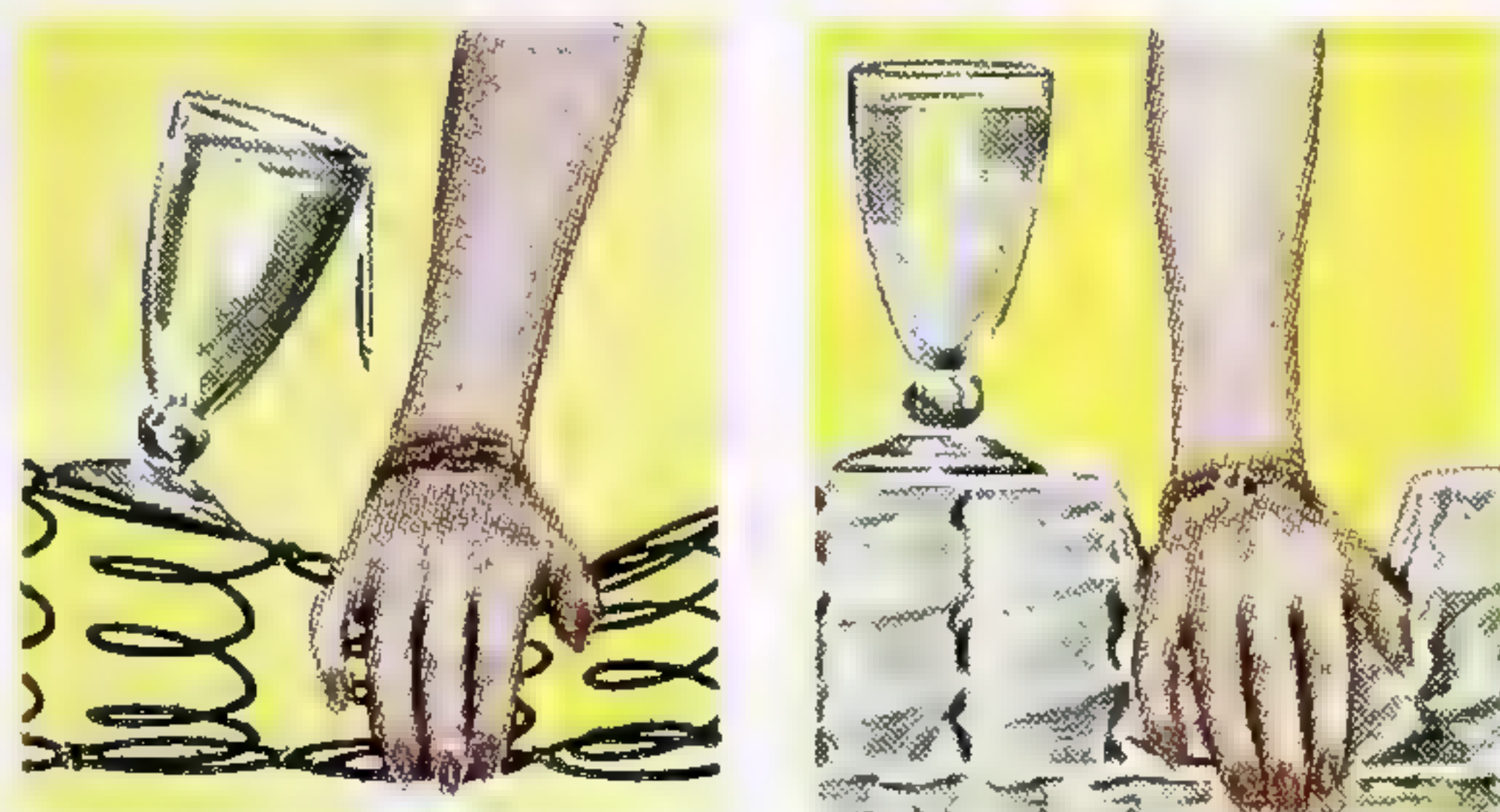
And what's the secret of this luxurious comfort? Inside Beautyrest are 837 *individually pocketed coil springs*—837 of them—and *each spring acts on its own!* That's why Beautyrest cushions every tired inch of you so *naturally*, so *buoyantly!*



Better value! In "torture tests" made by U. S. Testing Co., Inc., Beautyrest lasted *far longer* than any mattress tested. Guaranteed for 10 years, priced at \$49.50, Beautyrest costs *little more than 1¢ a night!* See your dealer today!



2. Compare! Above, see how an *ordinary* inner-spring mattress can sag beneath you, rob you of rest. But, below, see how Beautyrest *tends to mould itself to you*... lets you relax *more naturally* as you sleep!



3. "Water glass test" tells why! Left, see how wired-together springs in *ordinary* mattresses *sag* under pressure—form a *hollow*. But, right, see how Beautyrest's 837 *individually pocketed springs* act on their own!



Suggestion: Get a Beautyrest Box Spring with your new Beautyrest Mattress, \$49.50. Famous Deepsleep Mattress, Box Spring by Simmons, \$39.50 each. Simmons Decorator Headboards, \$22.50 up.

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AND OTHER FINE-QUALITY BEDDING



"I'm excited about
the new Cashmere Bouquet
Beau Cake
with make-up sponge right
in the case!"

—says lovely

Gail Patrick

APPEARING IN
"CALENDAR GIRL"
A REPUBLIC PICTURE



A thrilling improvement in cake make-up that's set Hollywood all agog. For Cashmere Bouquet Beau Cake has its own dainty make-up sponge in a moisture-proof compartment right in the compact. As glamorous Gail Patrick says, "It's perfect! As soon as I open my Beau Cake there's the sponge, ready for use." Cashmere Bouquet Beau Cake imparts ravishing young color to your skin; hides tiny blemishes; lasts for hours and hours. Enjoy it once and you'll agree Cashmere Bouquet Beau Cake is truly the cosmetic sensation of the year.

"With BEAU CAKE it's so
much quicker to make your
skin look youthful, smooth
and glamorous."



"BEAU CAKE is so much
neater . . . no need for
loose cotton in my purse."



Cashmere Bouquet
Beau Cake \$1.50
PLUS TAX

Gay new cake make-up with sponge compartment right in the case

INSIDE STUFF



Glamour turn-out: The John Lunds were among those previewed by the sidewalk audience at the "It Happened on Fifth Avenue" premiere

(Continued from page 26) you think we're wonderful, we show people?" she beamed at Cal—and yet Fay belongs not only to a show world but a world of home, of a mother, a wife, a community. Bright, alert, broad-minded, the younger belles immediately seem to lack luster in her presence. By far the alive-est person on the "Off to Buffalo" set, she chatted intelligently, was interested in everything and everybody.

She lamented the fact her twenty-three-year-old son, now at Stanford University, had missed the youthful crushes and heartaches that are such a part of growing up. Like his father be-

fore him, young Redge was in the Navy four years during the war.

"He seems too old for those young feelings now that he's twenty-three," she said.

Strolling over, the bride Nancy Guild informed us she was having pork chops for her husband Charles Russell's dinner.

"Well, have apples with them by all means," Fay said and proceeded to tell Nancy exactly how to prepare them, her short curls bobbing as she talked.

We came away convinced that Fay Bainter was the most coveted of all women—successful in her career, in her home and as a person.



Flashbacks: Belita and her husband Joel McGinnis were kept busy greeting their friends at the same premiere

"I can't find words enough



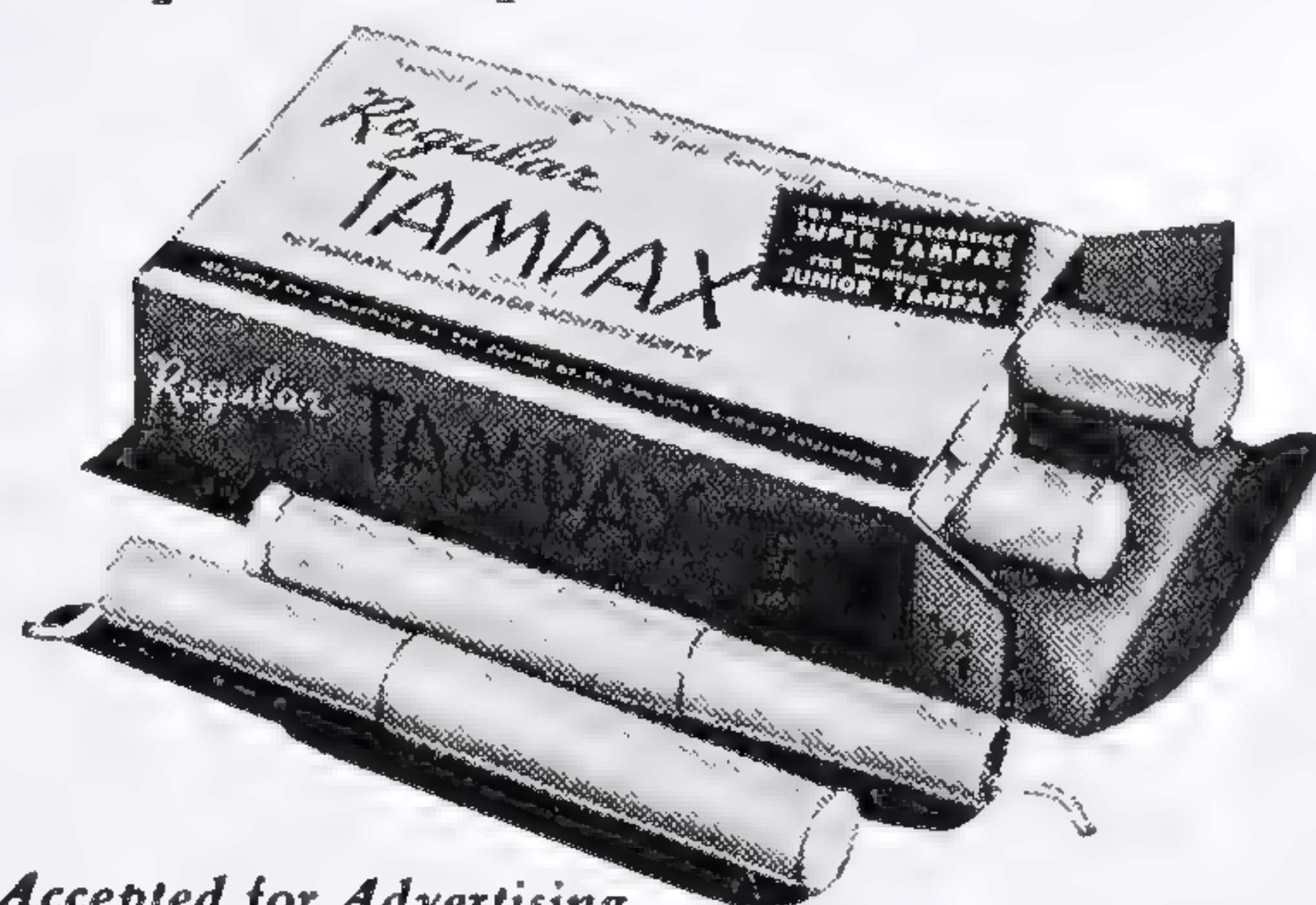
to praise Tampax!"

You'll understand this enthusiasm some day—the day that you first use Tampax! How good it will feel to find yourself free from all external reminders that "it's sanitary-protection time"...Tampax is an internal absorbent and comes without belts, pins or outside pads. A dainty applicator makes insertion easy. After that, the Tampax is unseen and *unfelt*.

Now let your imagination carry you on! No chafing, of course. No odor. No disposal trouble. Your dresses will never show an edge-line from Tampax nor will there be twisting or bulging....Made of highly absorbent cotton, compressed by a patented process, Tampax was invented by a doctor. It is a serious product intended for full-time protection and by no means only for incidental use.

Millions of women are now buying Tampax—at drug stores and notion counters everywhere. Three different absorbencies (Regular, Super, Junior). Get it for "next time." Month's supply slips into your purse. Economy Box holds four months' average supply. Tampax, Incorporated, Palmer, Mass.

NO BELTS
NO PINS
NO PADS
NO ODOR



Accepted for Advertising
by the Journal of the American Medical Association

"Why Don't You Have Yourself a Big Time?"

— says *Bing Crosby*

"Folks in the know here in Hollywood agree about a great Technicolor motion picture called 'Mother Wore Tights.' I am not in it, though I wish I was, but I'm one of the many thousands in show business who hopes everybody will see it.

"To us in the theatrical world it hits home. It's a story of family life and family affections—warm, tender and real—proving that in their hearts show folks are no different from other folk.

"'Mother Wore Tights' is fine entertainment. Betty Grable's in it and I vow I've never seen her more glamorous or fascinating. Playing opposite her is Dan Dailey, and five will get you fifty that his performance is going to make him a star over night.

"Why don't you have yourself a big time and see 'Mother Wore Tights'? I know you'll enjoy every minute of it."

20th
CENTURY-FOX





Marriage Turnstile

IN Hollywood, where divorce is almost as commonplace as divorce in Chicago or New York, the news this month seems unhappily to be concentrated on marital misfortunes. On pages 36 and 37 of this issue, you will find Louella Parsons's report of the Hedy Lamarr-John Loder situation, and on the following pages columnist Sheilah Graham's analysis of the working dangers to happy marriages when star couples join in film enterprises.

Most ironical of the new stories is that concerning a charming new musical, "I Wonder Who's Kissing Her Now." The two young stars of this aptly named film, June Haver and Mark Stevens, in recent weeks have both announced separations from their spouses.

With voices rising in strengthening chorus against divorce as a national sickness sapping America's strength, it is unfortunate that the spotlight should veer toward Hollywood once again, especially in the case of June Haver, who has been married only a few months, after a front-paged elopement to Las Vegas, followed by a church wedding two weeks later.

It is natural to wonder whether there

might be less marital disaster in Hollywood were the stars less emotional and impulsive in their wedding actions.

There is no connection except coincidence between the Haver and Stevens breakups, but drama and heartbreak are in both stories. PHOTOPLAY asked its associate editor, Sara Hamilton, to talk to June. Sara reports as follows:

"This has been a most unfortunate situation all the way around. June is a much brighter than average young girl and exceptionally talented. She can write music, dance, sing and, some critics suspect, act. She had known her husband, Jimmy Zito, for some seven years, but evidently not nearly well enough.

"June told me, 'I was fifteen when I met Jimmy. He was seventeen. We were travelling with Ted FioRito's band. I was singing. Jimmy was playing trumpet. Because we were the only youngsters with the band we went out together like two kids anywhere. I was with the band three and a half months and it was two years before I saw Jimmy again. Then Jimmy went into service and it was another two and a half years before we met again. Last November I (Continued on page 84)

Fred Sammis

WHO WILL BE YOUR



Humphrey Bogart

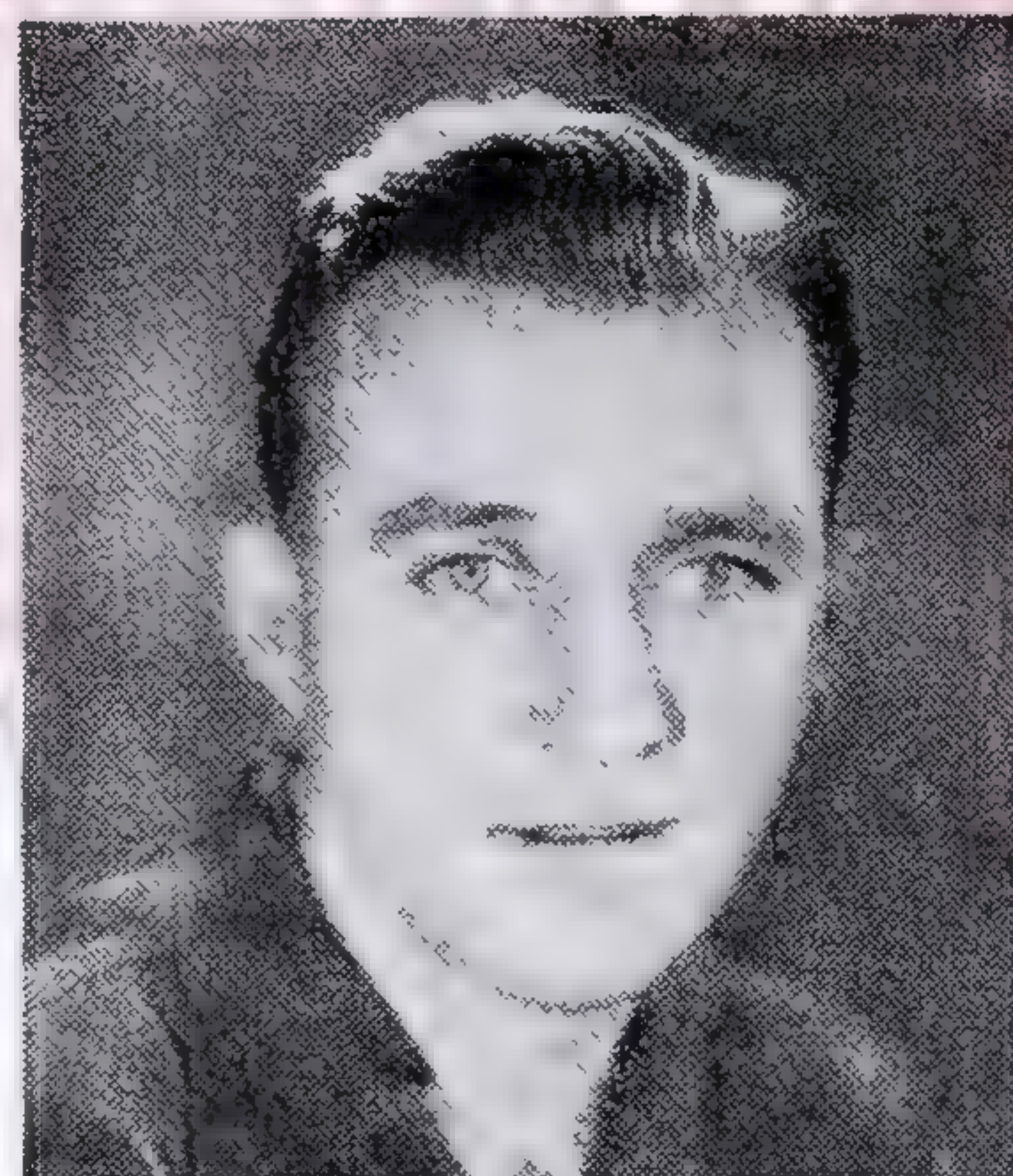


Ingrid Bergman



Rita Hayworth

It's the half-way mark, with some surprising upsets and gains in the race for Photoplay's Gold Medal Awards



Bing Crosby



Bette Davis

IT will be another several months before you, the public, will finally choose your favorite actor, actress and motion picture for 1947. This will be the fourth time that, through our national poll, you will vote for the stars and the picture that will receive the PHOTOPLAY Gold Medals as the popular stars and picture of the year. But already you have stated your choices for the first half of the year. And as usual, they are interesting choices, showing many unexpected decisions upon the part of you, the public, with whom rests the fate of every movie made and every star's career.

At the half-way mark, your five favorite actresses—listed alphabetically—are:

Ingrid Bergman (last year's win-

ner), Bette Davis, Greer Garson (a two-year winner), Rita Hayworth and Lana Turner.

Unless a dark horse, nowhere in sight at this polling, appears, one of these stars will win the PHOTOPLAY Gold Medal.

It is interesting to note that four of these young women were the most popular actresses of 1946. But in the six months since the 1946 PHOTOPLAY Gold Medal Awards

were announced, Rita Hayworth has climbed into the Big Five list, replacing Judy Garland, who was on it last year.

The five most popular actors with the people of our forty-eight states—listed alphabetically also—are:

Humphrey Bogart, Gary Cooper, Bing Crosby (three-time winner), Bob Hope and Alan Ladd.

The six months that have elapsed

FAVORITES FOR 1947?



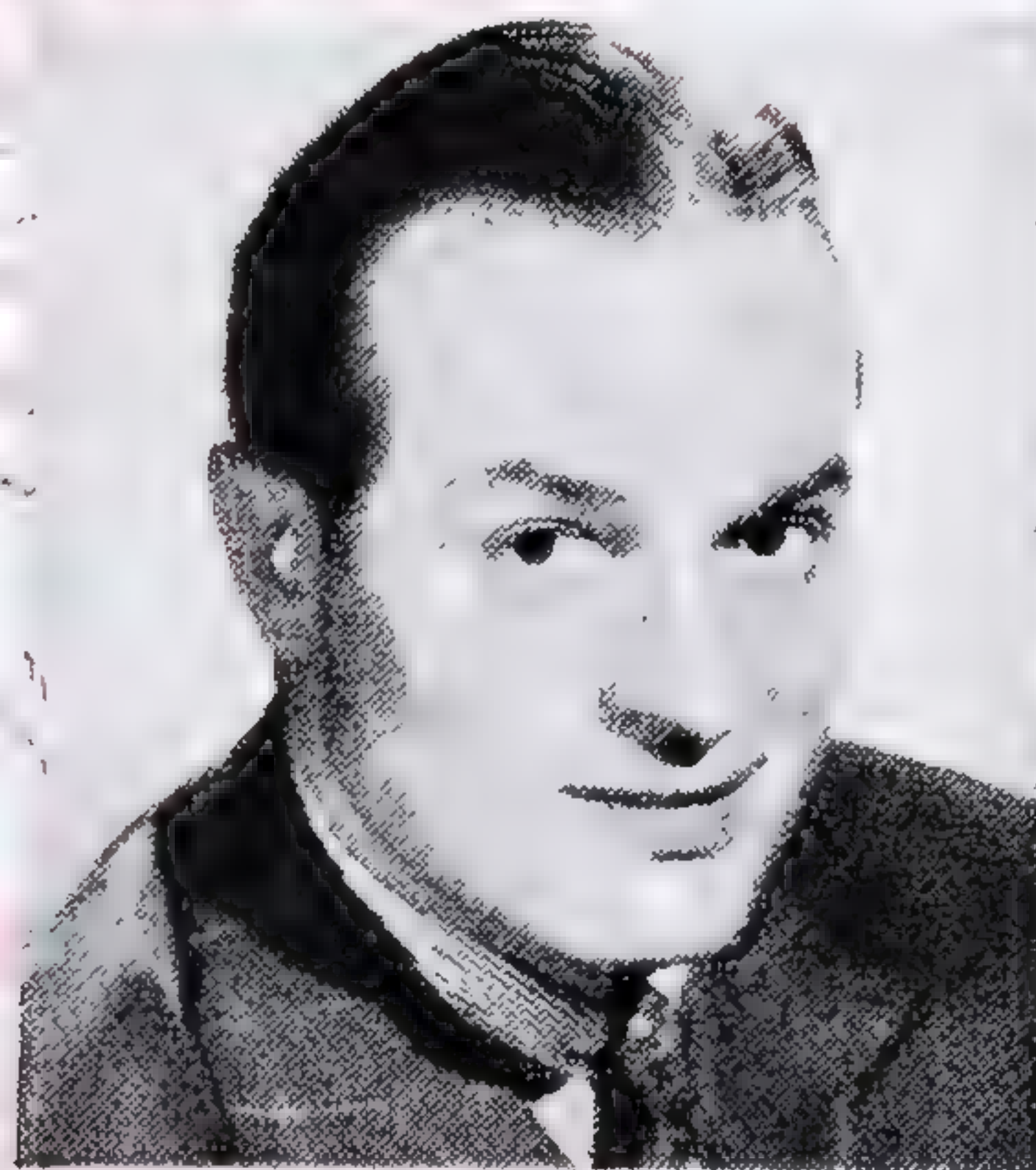
Alan Ladd



Lana Turner

By
DR. GEORGE GALLUP

Director of
Audience Research, Inc.



Bob Hope



Gary Cooper



Greer Garson

since the 1946 PHOTOPLAY Gold Medal Award winners were named have made changes in this list too. Since a half year ago, Spencer Tracy and Van Johnson have dropped from the list of the first five, giving way to Humphrey Bogart and Alan Ladd.

Now we come to the ten motion pictures which, in the middle of this year 1947, have proved the most popular with the approx-

imately sixty million regular movie-goers. Listed in order of popularity these pictures are:

- 1) The Jolson Story
- 2) It's a Wonderful Life
- 3) Margie
- 4) Blue Skies
- 5) 13 Rue Madeleine
- 6) Till the Clouds Roll By
- 7) Notorious
- 8) Song of the South
- 9) The Dark Mirror

10) The Killers

However, some highly enjoyed motion pictures which were released late, and therefore have not as yet been seen by enough people to warrant our including them on the list, are "Boomerang," "The Best Years of Our Lives," "The Yearling," "The Farmer's Daughter," "The Late George Apley," "Miracle on 34th St." etc.

Judging by our poll thus far, these pictures may very well be up toward the top of the list by the end of 1947.

And of course some pictures not yet released may well supplant pictures mentioned, or supply the winner.

"The Jolson Story" has been an interesting (*Continued on page 86*)

The Strange Case Of HEDY LAMARR



John Loder and Hedy Lamarr, principals in the marriage break-up that is baffling Hollywood

At Denise Loder's christening
Bette Davis was godmother

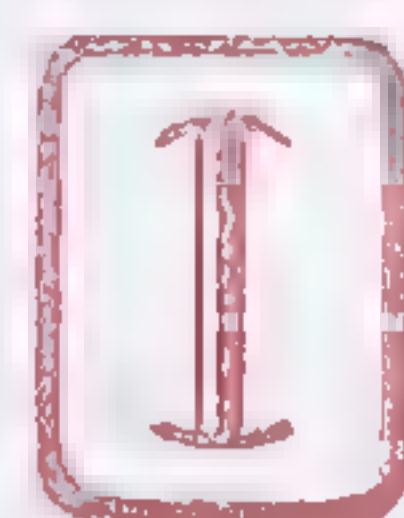
BY
LOUELLA O. PARSONS



In the sensational Lamarr-Loder marriage break-up, Photoplay's ace

reporter gives startling facts about both sides of the story

John and Hedy are teamed together in "Dishonored Lady"



F ever a woman had everything other women dream of this side of heaven, it is Hedy Lamarr. Yet here she is, wracked with discontent, weariness of body and mind and an inner unhappiness that is almost beyond comprehension.

When the gods got around to Hedy, they ladled it out in shovelfuls. They gave her beauty with such abundance that it hurts. I have heard women (but few men) say of her, "She isn't my type of beauty," but I have never heard it argued that she *isn't* a beauty.

As the pampered wife of a Continental millionaire, she was adorned with jewels and furs and waited on like a queen while she was still in her 'teens.

As the movie favorite of millions of fans, she has known fame and the soul-satisfying fulfillment of living creatively.

She has been blessed with three beautiful children—two of her own and an adopted child.

(Continued on page 94)

Why should the break-up risks be greater for married stars who work together than for those who don't? Here's the eye-opening report of an eye witness

BY SHEILAH GRAHAM



Their twenty-four-hour-a-day job bothers Judy and Vincente



The test hasn't come yet for the Powells

"Till Work

SCARCELY a day passes that someone doesn't call with the "exclusive" rumor that Judy Garland and her husband, Vincente Minnelli, are separating and getting a divorce. So far it hasn't happened. Let's hope it never will because Judy and Vincente are very nice people. But something is the matter—that's obvious. One day Judy is so gay that it's hard to keep up with her. The next she is morose, non-talkative, easy to take offense. And tired.

There's the root of the trouble.

Judy is getting no rest. She can't get away from her work. Because she is working with her husband. And her work is now a twenty-four-hour-a-day



"Goodbye" had another meaning for Deanna and Felix

Bill Dozier and Joan Fontaine tried a six-months' plan



Do Us Part"

job. Some people just can't live with their work—and Judy is one of them.

This will give you an idea of what is happening. I saw Judy the Sunday before the Monday that she started "The Pirate," directed by Vincente. It was at a Don Loper fashion show. And Vincente was with her. Judy was jittering all over the place.

"I'm nervous," she told me, "about the picture tomorrow. I haven't worked for a year and a half. And I don't know how it'll be. But," she said, with an apologetic glance at Vincente, "we made a pact last night not to talk about the picture for thirty hours!"

If any girl in Hollywood has no reason to be nervous (Continued on page 116)

Marriage off key? Not Jean Pierre Aumont and Maria Montez





Engstead

Glamour, Junior Size: Elizabeth Taylor, piquant star of "Cynthia"

Life with LIZ

She can be a tomboy in blue jeans or a charmer in chiffon, this teen-ager with a crush on living

LIFE is real. Life is earnest. And life is full of junior complications for beautiful little Elizabeth Taylor these days. All a complete mystery to her chipmunk Nibbles and the rest of her animal kingdom, who feel no kinship with the new creatures invading their Never-Never-Land.

The noisy new Ford with twin pipes "that cost *thirty-nine* dollars extra" and have a wheeze reminiscent of Red Skelton's 903. The crowds of husky high school boys in jackets and T-shirts. And equal crowds of girls in pedal-pushers and sweaters who comb their hair endlessly, refer to Nibbles's beloved young mistress familiarly as "Liz" and to the T-shirts either admiringly as "rugged" or derisively as "drips."

She's still the same Elizabeth. Sincere, warmly affectionate, tender, with a depth far beyond her fifteen years, and a spiritual sweetness and unworldly quality that send her often into a dream world into which the other pedal-pushers can't push.

She's a saintly tomboy who gazes dreamily out over the Pacific eulogizing about life and death, and a few minutes later is on King's back, laughing and whooping it up along the beach in the surf, her hair a flying black carpet in the wind.

You'll still find her playing baseball at recess at the M-G-M school with Claude Jarman, who says, "she catches and throws better than any girl I ever saw!"

On Saturdays she's in blue jeans down at the stables currying (Continued on page 81)



Sand sprite: Liz, of "Life with Father," loves the beach, the wind in her hair—peasant dresses!

BY DIANE SCOTT



Scott

The man in your future—Glenn Ford, star of Columbia's "The Man from Colorado"

There was an urgent reason
why Eleanor went East while
Glenn Ford stayed West. But it
wasn't what people guessed

By Jerry Asher

On solid ground: Eleanor, Peter Newton and Glenn Ford



"We have a home"

"MY Mommy," said young Peter Newton Ford wistfully, "has gone for a l-l-ong ride."

His gray-blue eyes looked up appealingly. Tiny trembles tugged at the corners of his sensitive mouth. While his small boy's mind accepted Daddy's simple explanation of Mommy's prolonged absence, Peter still instinctively knew there was more to the situation.

It was Sunday morning. A strangely spent Sunday morning in these parts. We were skimming down La Cienega Boulevard heading toward the Beverly Children's Amusement Park. Glenn Ford, otherwise known as "Daddy," sat at the wheel of his delft blue Cadillac. Peter Newton sat between us. Just a week previous, Eleanor Powell, otherwise known as "Mommy," trained out for Chicago to fulfill her first dancing engagement since her three years of retirement.

"Come on along and keep me company," urged Glenn, who had dropped by with Peter on his way home (Continued on page 87)

Sugar and spice and everything nice: Susan Hayward of "The Lost Moment"

Morris





BY
JACK
ASHLAND

Two little peppers: Greg and Tim with parents Susan and Jess Barker

SWEET PEPPER

They said she was too hot to handle—
until Susan Hayward learned to handle herself

SUSAN HAYWARD of the movies, who is Edyth Marrener on Gowanus Canal, Brooklyn, and Mrs. Jess Barker at Bank of America window No. 6 (Beverly Hills Branch) is looking at the world through Technicolor glasses. Everything is rosy now!

Recently she appeared in "Smash-up," her second picture since signing that lucrative Walter Wanger deal. ("Canyon Passage" with Dana Andrews was her first.) For the first time since serving her Hollywood "internship" (her name for it) she thoroughly enjoyed relationship of cast and crew. From the twenty-seventh day of May until the end of August, she worked every single day. She was never tired, never unhappy. She had complete trust in her director, felt he completely trusted her too. Every shot the cameraman took she knew was the best he could do.

"I'm the girl who made all the mistakes in the book," Susan tells you frankly. "But (Continued on page 78)

2. And you watch the cinema "early birds" dip their wings in the hotel pool



HOLLYWOOD TOUR

Add your footprints to the
stars' on a dream tour of Hollywood
with Shirley Temple and John Agar

Color pictures by Fink and Smith

1. Breakfast in Beverly Wilshire Nubian Room is festive, with hosts Shirley and John Agar. John makes his screen debut in "War Party"

3. Original Brown Derby—famous for food and celebrities. You rub elbows with the great, near-great and plain tourists



4. You trace Shirley's foot-o-graph in forecourt of Grauman's Chinese Theatre. Shirley's been asked to give a repeat performance



5. Wil Wright's Ice Cream Parlor on Sunset Strip—where your flicker favorites pick up a quart to take home—or air express it Mexico way and points east

6. More Hawaiian than Hawaii: Beverly Hills Tropics, where romance and hibiscus flower. Here John gave Shirley her ring. Shirley stars in "The Bachelor and the Bobby-soxer"

THE phone rings. It's Shirley Temple Agar and her handsome John—your Hollywood Tour hosts for the day. Shirley asks if you'd care to breakfast with them at the Beverly Wilshire Hotel. You would—and do.

So, an hour later, you're dunking your toast in your coffee (that is if you dunk) in the glass-enclosed Nubian Room of the hotel—while not ten yards away sundry glamorous movie guests are dunking themselves in the lovely pool. It's just what you'd imagined a Hollywood swimming pool would be (Continued on page 115)



I Meet "the Menace"

He went to jeer and stayed to cheer, for what else can
a chap do when he meets a man who won't stay in character

ABOUT a year ago I took my sister to see a picture called "The Seventh Veil," at the Carthay Circle in Hollywood. Therein lies a frightening story.

To begin with, I discovered why I hadn't been able to contact a certain girl friend of mine for at least a week. There she was, happily ensconced in row G, screaming herself into a frenzy over a guy by the name of James Mason. Aside from the fact that her squeals were shattering my concentration, I couldn't help but become a victim of that green-eyed monster, Jealousy! After all, I *had* taken her to Mocambo at least twice; that, naturally, made me her legal guardian. I also felt that she had reached an age where squealing at screen actors was highly indecorous and a little inane.

As the picture progressed, my sister, a happily-married lady-like creature, also began to gurgle. *I'd had it!* This gink on the screen was obviously a menace to the average male enjoyment of a good film.

You may imagine my horror, a month later, when I woke up to find myself in London and all set to do a picture at the same studio with this ogre, Mason. Luckily, there was one point in my favor: I had two weeks in which to browse around that fascinating city, completely free from the bugaboo of having to go to work at Denham on my film "Meet Me at Dawn," thereby escaping the possibility of running into "the menace" on the lot. As a matter of reporting, any time I happened to hear a derogatory remark about Mr. Mason (and like all figures in the public eye, one is apt to hear more unkind than kind remarks about them) I jumped up and (Continued on page 112)

BY WILLIAM EYTHE

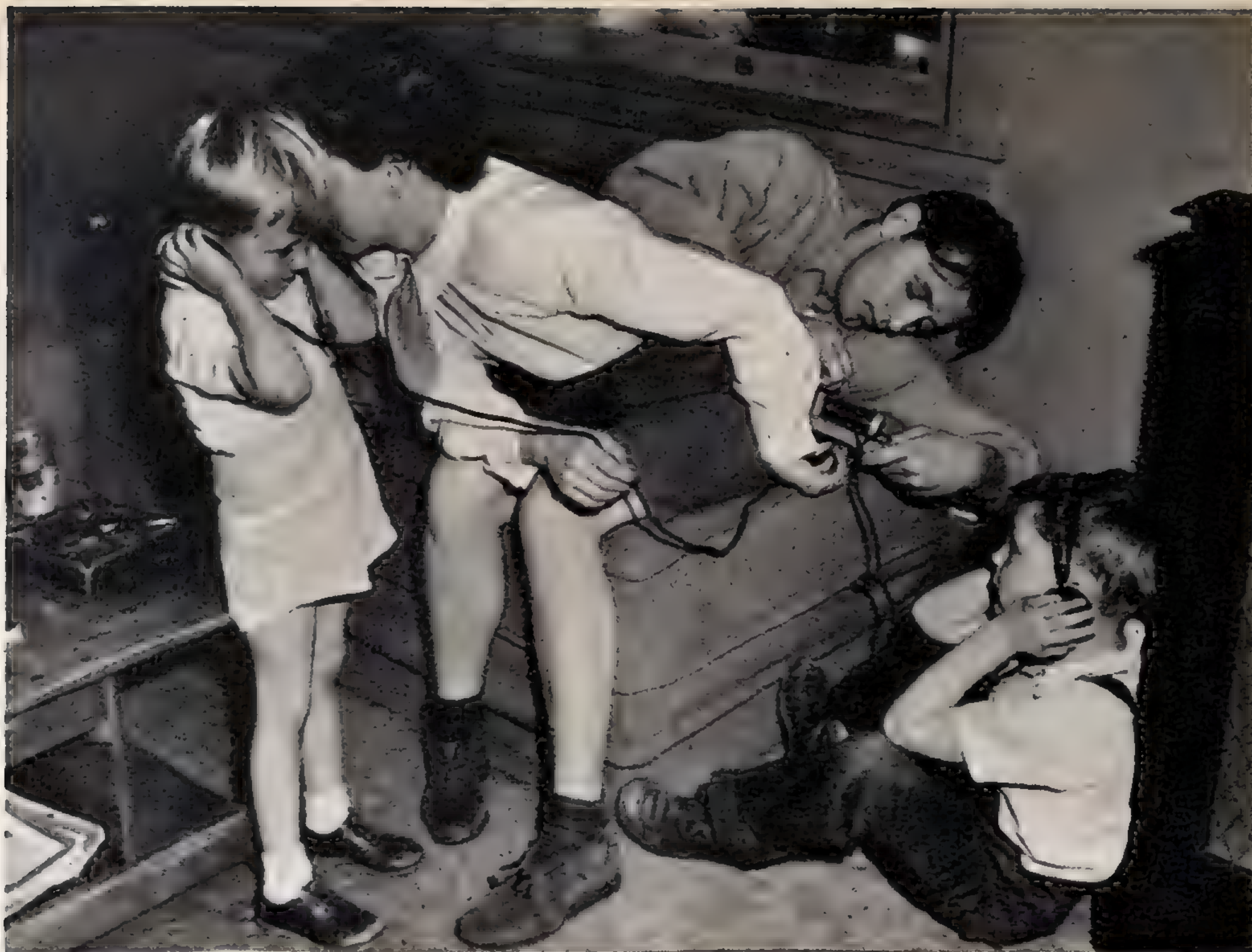
Bill helps his bride, Buff Cobb, pass the cake. The Masons passed out smiles





Boulton

Somber appeal: James Mason, star of "Odd Man Out"



The boys' crystal set provides lots of fun for Josh, Chris, Dorothy and Bob

MITCHUM - FREE STYLE

He rode the rails—to love and fame. Is Hollywood

just another whistle stop for Bob?

BY THYRA SAMTER WINSLOW

UNTIL his thirtieth birthday, Robert Mitchum was completely a free soul. No one quite knew what went on behind his odd, inscrutable eyes or what often shocking—and quite as often true—things he was going to say. He did things he wanted to do in the way he wanted to do them. He was a tramp, a prize fighter, a wiper on a freighter. His was the sort of life that a thousand clerks, driven by circumstance to stay behind counters, dream of living, were they only free.

And now he is thirty. He is a screen star. And no longer is he Robert Mitchum, adventurer, an unfettered and unbound individual. Now he's a studio asset. And the big hand of influence is reaching out to smooth the rough

edges of the clay that is Robert Mitchum, to try to make him sleek and usual and conventional and conforming. Already, the exciting love affair between the boy who rode the rails, without a cent in his pockets, to see the conventional and sheltered girl he loved—thereby practically ruining her very correct social position—is being smoothed down to a most usual girl-meets-boy affair. Already, Robert Mitchum's provocative and impudent conversation is being watched and guarded and touched up a bit.

Just the other day at luncheon Ingrid Bergman said, "One of the great troubles with the young stars that come to Hollywood is that they arrive (Continued on page 72)



Morris

Target for attention: Robert Mitchum starring in "Crossfire"

This is one of those rarities—

a visit with the Taylors who greet

you with, "Help yourself to the house!"

Date with BOB and "THE QUEEN"

BY DOROTHY DEERE



Bob and his "Queen" have a deep-rooted sense of humor—dislike practical jokes

VISITING Barbara Stanwyck and Bob Taylor at home for the first time is an experience that begins on a note of incredulity.

"We're easy to get to," says Barbara casually. "The first house from the corner of . . ." She's named two of the best travelled streets in one of the most populous locales. You ask her to repeat it by way of testing your hearing.

The homes of top name stars are seldom conspicuously located. For privacy, the usual movie

dwelling flattens itself behind a high wall perched on a canyon rim or lures you miles along a tangled route the well-known crow would go crazy trying to fly.

The Taylor residence, however, is a pleasant and open-faced white colonial set not too far from the street. There's no forbidding wall either of shrubbery or brick, just an ordinary front walk running between rows of extraordinarily large and friendly pansies

to a very visible front door. Realizing how often you've passed this house all unknowing has an unsettling effect. For a moment you have a wild desire to see what would happen if you'd step out into the stream of passing motorists and give a yell, "Hey, kids. Bet you'd never guess who lives here." Then your better nature, which is that part of you that doesn't want to get killed in a stampede, prevails.

The front door, when you've



Welborne

Silver symphony: Barbara Stanwyck, star of "The Other Love"

Date with BOB and "THE QUEEN"

Preferred pastime: Coffee and discussion in the "pushed-out" study



Flowers grow bigger and brighter for Barbara and Bob. Barbara is starring in "Cry Wolf"



Informality is not a pose with the Taylors. Bob's in "High Wall"

raised the knocker, flies open with an informal yank.

"Hello, c'mon in." Bob has opened it himself.

Crossing his doorsill you are once again impressed by the fact that as long as there are movies and as long as there are men as handsome as this Taylor guy the two will be getting together. He's a walking hunk of Technicolor, white teeth adding a flash of vitality to his strongly tanned face, yellow golfing sweater and sand slacks contrasting with his black hair. As always his very blue eyes hold that remarkable quality of secret laughter which invariably makes you feel as if you share a very funny story between you.

"The Queen just phoned," he says. "She was detained a little at the studio. We're fresh out of servants you know, so help yourself to the house will you?"

Part of this breezy hospitality is tossed over a well squared shoulder as he returns to the brace of studio photographers who have their equipment set



"Can't miss this one," says Bob as he focuses on the three "Missys" and Uncle Buck

up on the terrace. At this very first moment and every minute of your stay you enjoy the lack of self-consciousness with which your host and hostess go about their vocation of being top ranking glamour stars. None of those phony apologies or protests about the time sacrificed to their "art." To Bob and Barbara, motion pictures are both a business and a major interest, absorbing most of their effort, conversation and thought. On the ordinary Saturday afternoon Bob might be up in the blue yonder with his plane or perhaps enjoying a skeet shoot with Gene Raymond and/or Bob Stack. He's rueful but not rebellious about this "home sitting" his studio has requested and as a guest you are highly complimented that he credits you with understanding such things.

"Hope you don't mind the racket," he sings out between the pop of a flashlight bulb, the ringing of a phone, and the reiterated bang of a hammer somewhere on the outside of the house. "You should have been here (Continued on page 91)



Bob's "gun" pals are Gene Raymond and Bob Stack

DRESS

Chic chat from our gay gadabout on



Fan fair: Maria Montez of "The Exile," lovely in white net over blue with matching mantilla

CIRCLE

how to make your mark—Hollywood style

BY EDITH GWYNN

Photoplay's Reporter-about-town

COUUPLE of months ago we "warned" you that leading fashion arbiters were determined that padded hips, smaller shoulder lines and much longer daytime skirts be accepted by American femininity—and it really looks as if their edict is in full sway. With a couple of exceptions. We'll never believe—and Howard Greer expressed the same opinion to us—that American women will go for the padded-hip idea. That fashion just doesn't fall in line with the lives we live. But there's no doubt that the longer skirts and smaller shoulders are here to stay awhile. The only hold-out for the wide, square shoulder among the top-ranking designers is Hollywood's Adrian—and by golly, we'll stick with him or at least go down fighting!

As we look over the filmland glammer-pusses these days, the change in the fashion picture is striking. The fuller, wider, so much more luxurious skirts and sleeves; the freer hand with drapery in daytime dresses; the amazing abundance of rich fabrics and the lavish use of beautiful beading for evening wear. We have some really hot fall fashion tips—but will tell you a few paragraphs later.

Maria Montez breezed into a party at Joan Fontaine and Bill Dozier's new house, in a dream designed for (Continued on page 108)



Joan Bennett of "Woman on the Beach" resorts to navy blue and green



Carole Landis of "Out of the Blue," a good sport in black and white wool



Lynn Bari of "A Texas Story" knitted up this one, added gold threads



Baby takes a bow—in the wrong direction! Or is it for mama Kay Aldrich? Melissa's white organdie dress has hand-painted forget-me-nots, if you please!



Enchanting: Gail approves the brother-and-sister outfits Jane and Ronnie. Gail is one of the many Hollywood

*In came the small fry — out went
bib 'n' tucker set in Gail Patrick's*

Judy Donlevy was but mad about the blue organdie she is modelling until Gail held up the green. Brian Donlevy likes the 'blue, so-o-o, there's only one thing for an adoring daddy to do!





worn by Michael and Maureen Reagan, pride and joy of stars who run successful business careers on the side

formality at a fashion show for the baby shop, the Enchanted Cottage

Nightie night—complete with candle! Alana Ladd's yellow batiste nightie has a square yoke



"My right profile's best, don't you think?" asks Maria of producer Jerry Fairbanks and a convulsed Gail. Paddy and Maria are Maureen O'Sullivan's kiddies

Ann Rutherford May adds a few touches to the hair-do of cute daughter Gloria May, who is going in for the double-breasted line these days, yellow pique with *real* embroidery





The little miss in dotted swiss is Kim Kyser. Dottie Lamour's son, John Ridgely, isn't too sure Kim won't use that hair brush on him!

It's a proud day for the parents. Kay Aldrich and Brenda Joyce beam as very sub-deb Melissa and Brenda's son, Junior Tim Ward, show off their infant best



It's a solemn moment for those pixies in pigtails, Cheryl and Linda Rogers, in their latest kindergarten-set negligees. That's Gloria May with Roy Rogers's children





Miss Kim Kyser figures it is never too early to start being smart, but her daddy Kay Kyser and her mother Georgia Carroll are on hand to see that everything isn't all wet!

romper parade



Boy Brummel: Brenda Joyce obliges with a temporary perch for son Timothy Ward, who leans toward the light pants-dark shirt ensemble for fall



No wonder McCarthy is jealous! Edgar Bergen's tiny Candy views parade from on high with Jerry Fairbanks's daughter Jerilyn

Mind Your Manners

SOME years ago, I remember, I stood before my grandmother waiting for her to tell me that I looked pretty. I was dressed for a party in dotted Swiss with a pink sash and hair ribbon and new patent leather strap slippers. However, instead of telling me I looked pretty my grandmother crushed me by saying, "Pretty is as pretty does, Anita. Just act as nice as you look and everything will be fine." Not being any brighter than any other kid my age I didn't stop to weigh my grandmother's words. I thought only, "Oh, that again!" Consequently, later, at considerable personal cost, I had to discover for myself that no one of us is any more attractive than she acts. And one of the surest ways of being attractive, of course, is to mind our manners.

Obviously, all of us almost automatically say "thank you" or "please" and stand up when an older person comes into a room. But by good manners I mean more than this. I mean the sort of truly civilized and considerate behavior you get from a girl like Gene Tierney; from her entire family, in fact.

The Tierneys are a joy to know. Weekends when Gene is in the East, the entire tribe—Howard Tierney and his family, Gene and her daughter Daria, her sister Pat and their mother Belle—holiday at their house in Connecticut. They have a wonderful time with nary a squabble. Because not one of the Tierneys would think of imposing on another, of letting anyone do more than his share, of entering anyone's room without knocking.

It's the same with Gene and Pat who live together, either in Gene's little house in Beverly Hills or in Gene's apartment in New York. Pat is Gene's secretary. But this doesn't mean for an instant that Gene plays the grand movie queen and Pat caters to her. In the New York apartment which Gene recently furnished she and Pat not only share the same bedroom but the same dressing table. It's a long table, skirted with the same violet bouqueted chintz that covers the beds and (Continued on page 110)



Your slips will show if your manners
are just the party-kind—so take some tips on
being a full-time lady

By Anita Colby

Photoplay's Beauty Editor

Gene Tierney, of "The Ghost and Mrs. Muir," and sister Pat consider each other—at twin dressing table in Gene's home



JENNIFER

The Fabulous Life Of A Girl Named Jones



Jennifer stars in "Portrait of Jennie"

BY MAXINE ARNOLD

Complete In This Issue



Portrait of Jennifer at two years



School days: Jennifer didn't want to be May Queen, felt her best friend Ruth (seated) should have been chosen



COVER GIRL

NINE-YEAR-OLD Phylis Isley was walking with her parents down Broadway, a tiny part of

that solid wall of humanity that moves up and down when the theaters are out.

She was oblivious to the milling masses, the shouting newsboys, honking taxis, electrical fireworks and the rest of the constant carnival that makes up Times Square.

Her hazel eyes saw nothing but the name "Ruth Draper," blazing away on one of the marquees.

"Someday my name will be in lights like that too," she said excitedly.

"Yes, yes, dear," said quiet-voiced Mrs. Isley.

"But, Mother, it really will!" protested Phylis, not to be done out of fame so fast.

Her dream then was to be a successful monologist like Draper or Cornelia Otis Skinner. When the Isleys had left Oklahoma City for the child's first trip to New York, her dramatics teacher had urged them to take her to see the star.

That night settled it for Phylis. "Someday I'll be up there."

Today wherever you turn she is "up there." Movie marquees fight with each other in flashing the name of Jennifer Jones in "Duel in the Sun." She has proven her right to be there by running the gamut from saint to sinner on the screen, playing equally well the roles of Bernadette and the sexy, sultry half-breed, Pearl Chavez.

She has the unequalled record of winning the Academy Award with

her first starring role and of having been nominated in every Awards line-up since.

But long before Oscar's votes started rolling in, early symptoms of stardom got her the votes of her childhood play-mates, school friends, teachers and everybody who knew her. All of them sensed that this tall willowy girl, with her wide expressive hazel eyes, pink cheeks, her solid sincerity and electric enthusiasm, was born to be a star.

Jennifer's parents knew it, though they were too familiar with show business and its hardships to encourage her in that direction. Her father, Phil Isley, a lovable genuine person, had come up the hard way, travelling with tent shows and really toughing it until he eventually got into the theater business on his own. Her mother, affectionately known as "Dolly" to her friends, had worked in



A source of inspiration to Jennifer, the former head of Monte Casino school welcomes back the student she once knew as Phylis Isley

The last round-up: This picture was taken at the famous Oklahoma ranch of the late Pawnee Bill, (center). Guests were Bob Walker, Jennifer, Blanche Yurka and stage director Richard Mansfield Dickinson





Jennifer and David Bruce in a scene from one of the plays put on by the Mansfield Players during her stock company days

Although their marriage is ended, Jennifer and Bob still share a mutual respect and interest in their sons, Michael and Bobby



Success duo: Jennifer and star-maker David O. Selznick. Together they made headlines with "Duel in the Sun"



offices that booked road shows. They wanted their daughter just to grow up and be a lady and enjoy the comfortable amount of money they had.

But whether they wanted it that way or not, it must have been early apparent to them that she was born to act. For Jennifer was always coming home from school in different character, aping the mannerisms and inflections of children she'd been playing with. Later she took spells at being Janet Gaynor, Sylvia Sidney and Katharine Cornell. She really concentrated on Sylvia, studying her dignified, retiring manner, her low throaty voice and lingering look. "Some kind people said I looked like Sylvia Sidney, so I guess it was successful—the wistful business," (Continued on page 118)



1. "You're a disgrace to the tradition of Christmas," a plump little man with a white beard and pink cheeks (Edmund Gwenn) tells drunken Santa Claus in Macy's Thanksgiving parade. *Doris Walker* (Maureen O'Hara) persuades the stranger, *Kris Kringle*, to take the job



2. *Doris's* daughter *Susan* (Natalie Wood) watches parade with neighbor *Fred Gailey* (John Payne), a young lawyer. He enlists *Susan's* aid in meeting her mother

3. *Doris*, a realist, has brought *Susan* up to believe fairy tales are silly and Santa Claus a myth. She is annoyed with *Fred* when she sees him waiting in line with *Susan* to greet *Kris Kringle*, now a full-time Santa at Macy's



Miracle On

34TH STREET

An out of season gift from
20th-Century Fox, with Santa Claus
gaining new fans. If you don't
believe in Christmas after seeing this
picture—go see it again!

4. *Kris* is invited to dinner at *Doris's* home, discovers *Susan* is unhappy because the other kids won't play with her. He tells her it's not really silly to pretend and soon has her imitating a monkey in a wonderful new "imagining" game





5. *Kris* helps people who can't find toys they want there by sending them elsewhere. Sales boom and Mr. Macy orders store-wide adoption of the new policy. Mr. Gimbel, rival store head, bawls staff out for not being first with idea



6. The store psychologist (Porter Hall) has a mania for finding "complexes" in employees. Enraged by harm he is doing, *Kris* strikes *Sawyer*, who dislikes him and says *Kris* has maniacal tendencies—must be locked up



7. By a ruse, *Kris* is committed to Bellevue. Disillusioned, he pretends insanity, but *Fred* persuades him to fight back



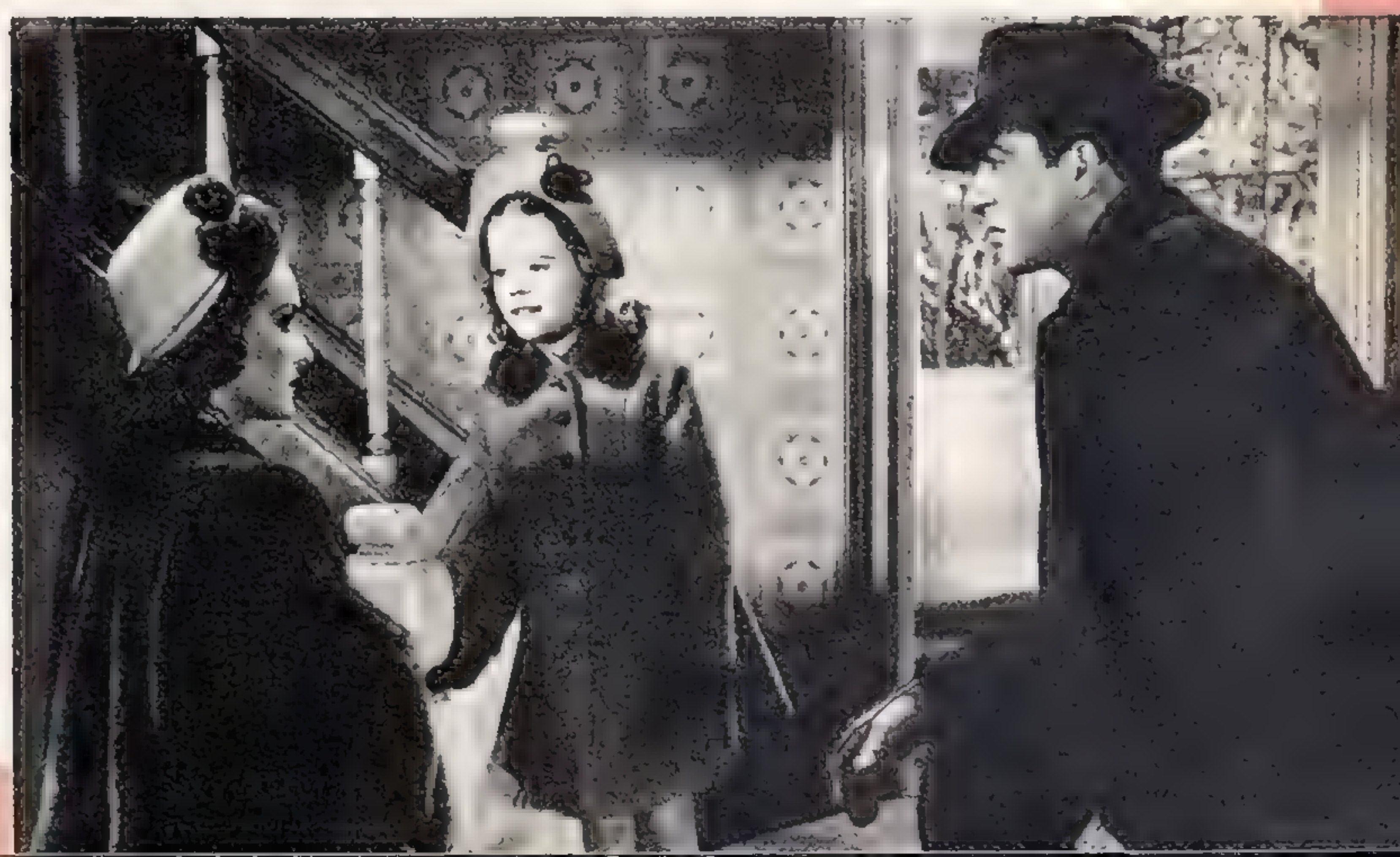
8. In court, defended by *Fred*, *Kris* insists he is Santa. *D. A. Mara* (Jerome Cowan) and the judge (Gene Lockhart) fence for a ruling, now suddenly complicated by nation-wide interest in the case



9. Proof that *Kris* is Santa arrives unexpectedly—letters to Santa Claus are forwarded to *Kris* at court

10. Reunited, *Doris*, *Fred* and *Susan* spend Christmas with *Kris* at a home for the aged where he lives. *Susan's* faith is shaken when she doesn't get the house in the country she asked for. But *Kris* sends them a roundabout way home . . .

11. . . . and *Susan's* new-won faith is justified. For suddenly she sees her dream house, magically for sale. *Doris* and *Fred* know it is their dream house too—for in the living room is proof that *Kris* arranged it



What should I do?

YOUR PROBLEMS ANSWERED
BY CLAUDETTE COLBERT

Editor's Note: Because of the increasing amount of work entailed in handling the many letters that come each month to Miss Colbert, PHOTOPLAY has assigned her the editorial services of Fredda Dudley, well-known Hollywood correspondent.



Claudette Colbert, starring in
"Sleep, My Love"

DEAR MISS COLBERT:

I am twenty-nine years old, and have been a widow for five years. My husband was killed in North Africa in 1942.

I still wear my wedding and engagement rings and use my husband's name. My friends have told me that I should remove my rings and use my given name and his surname.

I have a boy of seven and a girl of five. I've argued it would be unfair to the children and the memory of my dead husband to pass myself off as Miss Helen T. in preference to Mrs. Andrew T.

Will you please clarify this point for me?

Helen T.

After consulting both legal and social authorities I have secured the following information for you:

Your legal name is Helen Brown T. (Your maiden name is used whenever you sign legal documents.) Socially, you should refer to yourself as Mrs. Andrew T. Formerly it was customary for a widow to sign herself "Mrs. Helen T." but that has fallen into disuse.

I suspect your friends have some sort of mistaken notion that your use of Miss would make you more attractive to a prospective second husband, but statistics contradict them. Analysts of vital statistics say a widow's prospects of marrying a second or even a third time are good. Also the title of "Miss" would

complicate matters for your children.

Claudette Colbert

Dear Miss Colbert:

I was an only child, brought up by very strict parents; my father was a pillar of the community and active in the church.

I had every advantage, so there was no excuse for what happened. Just before I was fifteen I gave birth to a baby daughter under circumstances that ended my ability to bear any more children.

My parents sold their home, took my baby, and moved to another community almost a thousand miles away. I was placed in a private school where I finished my secondary training, and four years of college. During my junior college year, I renewed my acquaintance with my baby's father and we were married on Commencement Night.

I am now twenty-three, and my daughter (whom I have seen only twice, although I have hundreds of pictures of her) is eight. She has grown up in the belief that she is my sister instead of my daughter.

Now that my husband and I have our own home, and because we can't have other children, he wants to take our daughter and bring her up as our own.

I wrote to my parents about this. My father answered angrily, saying that I was selfish and heartless to consider taking my daughter. He (Continued on page 76)

She's Engaged! She's Lovely! She uses Pond's

Celia Babcock of New York City is blonde and blue-eyed. Her complexion has the soft freshness of a Renoir painting. Daughter of the Joseph Park Babcocks, she attended New York's fashionable Finch Junior College, is engaged to Peter Van Dyk Berg of Short Hills, N. J.



HER RING—a large diamond, with baguette diamonds

"Blush-Cleanse your face Tonight"

ADVISES THIS LOVELY ENGAGED GIRL

"A blush-cleanse makes me feel I've done something special for my face," says Celia Babcock. Read how her new "blush-cleanse" beauty care with Pond's Cold Cream can help your skin have that lovely, soft look.

Warm your skin thoroughly with a face cloth drenched in good warm water.

—your face is ready for real cleansing

Over your receptively warm, moist skin "blush-cleanse" by swirling on plenty of Pond's Cold Cream. Tissue off well.

—this softens away dirt and make-up

Now—a quick second swirling of Pond's to rinse pore-openings thoroughly. Tissue off.

—last traces of dirt "blush-rinse" away

Tingle your clean, clean face with a splash of cold water. Blot dry.

—fresh color floods your skin

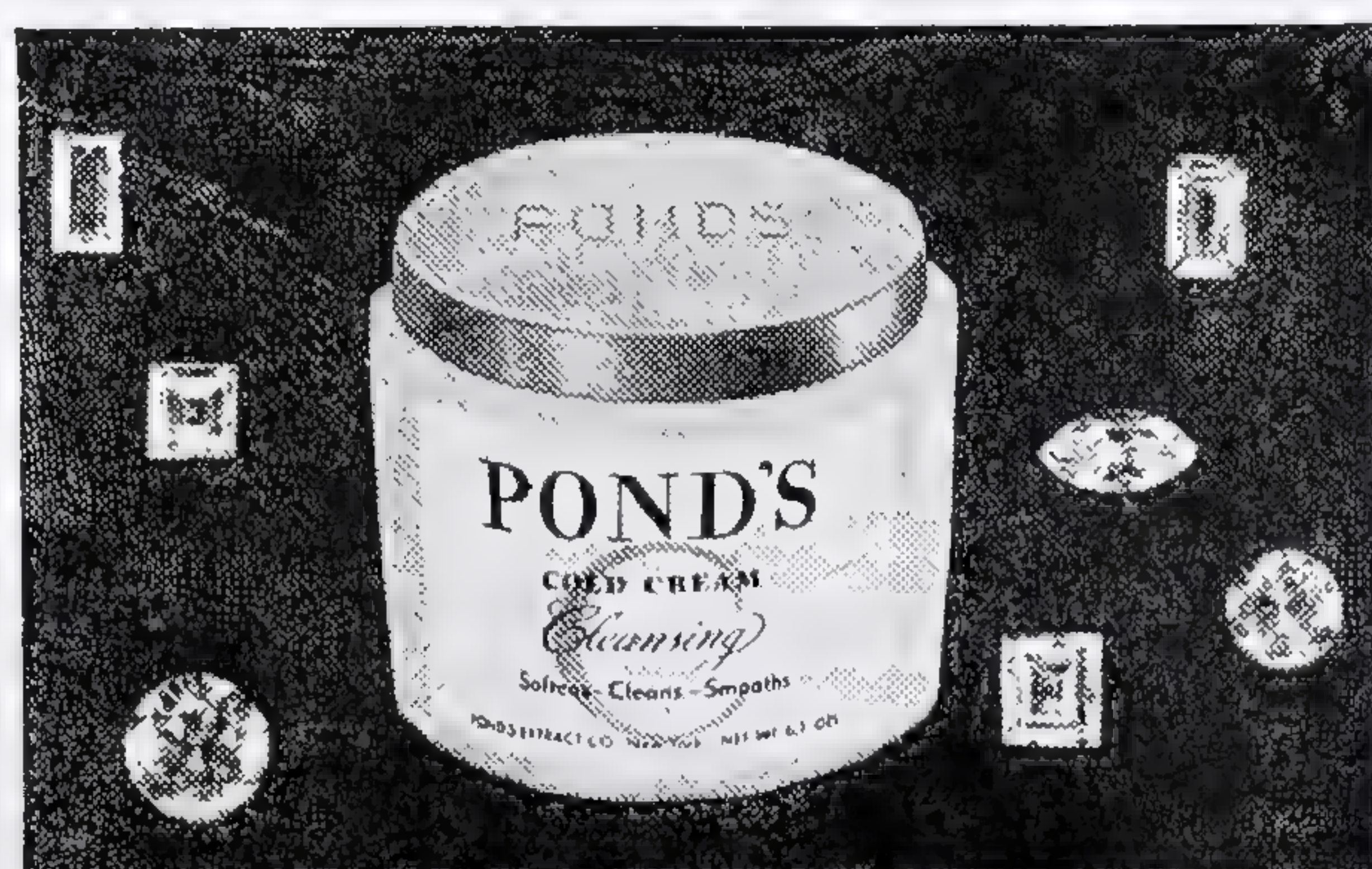
RESULT—you glow with cleanness!

See how the persuasive *demulcent action* of Pond's Cold Cream has helped free your skin of make-up and dirt. Your face feels clean-fresh . . . softer, silkier to touch . . . has a lovely blush of color! *Every night* give your face this blush-cleanse and rinse with Pond's. *Every morning* just a brisk blush-rinse with Pond's. Buy a big convenient-to-use jar of Pond's Cold Cream today.



Celia Babcock says, "My face has the *nicest* feeling after I blush-cleanse with Pond's"

Women know
what Pond's Cream can do
for them
That is why far more
women use Pond's Cream
than any other



Some of the Beautiful Women of Society
who use Pond's

Viscountess Bridport, Duchess of Bronté
Mrs. Franklin D. Roosevelt, Jr.
Mrs. Ernest du Pont, Jr.
The Princess Guy de Polignac
Mrs. George Whitney, Jr.
The Marchioness of Milford Haven



For new COMFORT- new POISE- try MEDS!

Have a happy vacation—free from nagging worry! Pack a box of Meds tampons in your bag—be secure on “difficult” days!

Meds are so different—the famous “Safety-Well” for extra protection; soft, luxurious cotton for added comfort; tidy, compact applicators, so easy to use! Enjoy EVERY day! Say goodbye to pads and belts, binding and chafing!

Ask for Meds TODAY at your favorite store—or use the coupon below for trial package of REGULAR Meds—the absorbency most mature women need.

Slender MEDS
with REGULAR
absorbency in the
light blue box

De Luxe MEDS
with SUPER
absorbency in the
dark blue box

29¢ for 10 in applicators



Martha Steele
Personal Products Corporation
Milltown, New Jersey

P-9

Dear Martha Steele: I want to try REGULAR Meds. Please send, in plain wrapper, with full directions, trial package for which I enclose 10¢ (stamps or coin) to cover mailing.

Name.....

Address.....

City.....State.....

Acceptable for advertising in the
Journal of the American Medical Association

Mitchum—Free Style

(Continued from page 50) with a distinct personality of their own, great charm and great individuality. But, in no time at all, they copy the other stars they see. And before long, they become like the other stars. They lose the very qualities that brought them to Hollywood. They become one of a row of paper dolls.”

It's hard to believe that this will happen to Robert Mitchum. Hard to believe that his bright ideals, his brilliant sense of independence and freedom and individuality will be dulled into a pattern of conventionality. Of course, without this streak of difference, of color, of unusualness, he will be easier to handle, easier to mold into the pattern of a correct movie star. Still, perhaps the sleek patina of the studio would be becoming to those broad cheekbones and shoulders, that curiously sensitive and almost weak mouth, the inscrutable and humorous eyes. But it's doubtful that Robert Mitchum, adventurer, will take easily to the role of Robert Mitchum, gentleman star. However, it will be an interesting experiment to watch from the side lines.

Bob started out when he was fourteen.

“My mother spoiled me,” he said. “A wonderful woman—but if she'd had her way, I wouldn't have done anything. And I wanted to do things—so I lit out—and did them. Anything—dull, some of them—so I quit those. Fun, some of them—so I kept on. I learned to fight to protect myself—and then fought professionally. I'd bum my way to a town—or ride a freight, get up a fight, make a little money, and be on my way. I learned a lot about the country—and more about people that way.”

He was born in Bridgeport, Connecticut, on August 6, 1917.

“I don't know too much about Bridgeport, though. I wandered too far away from it.”

Very far from Bridgeport. On trains and boats—into every adventure a boy could think of.

“Of course I got into trouble. Any boy would. But I always managed to come out all right. I like people. I like towns. I'll tell you,” his odd eyes lit up with a new light, “a strange town is always exciting. Every new place is a new adventure. I'd get to a new town and I wouldn't know what to expect. There would always be a new, interesting person to talk with. I'd hang around a bar—or wherever people were. Pretty soon, I'd have a chance to

do something for someone, maybe—and then someone would do something for me. Pretty soon I'd be all set—for a while—”

Then the wandering foot, again. Or a misdemeanor. Or a fight. Or a jail sentence. Or a job.

“I could sing. Sometimes I got a job singing. Or I'd work as a bouncer in a cafe. Or I'd work as a longshoreman. Interesting, too. Everyone you meet is interesting, if you get to know him. I'd make friends—be on my way—”

“What about the astrologer? And do you believe in astrology?” I wanted to know.

“It was a job, like everything else. Fun, too. For a while. Helped a lot of people, too. Didn't do much for me. It seemed the astrologer thought that my chart said I should stay in Chicago—and that I'd never make good in the movies or on the stage. Matter of fact, I never had any luck in Chicago. Just goes to show.

“I wrote songs, too. For a lot of night club entertainers. I wrote a couple of songs for Peggy Fears—one about a trip around the world—and for other singers. But I quit, finally. I'd probably have put them all out of business if I'd kept on.”

MRS. MITCHUM joined us. Dorothy is pretty, young looking, slender, with serious eyes and a nice, understanding look in them. She'd been shopping, and doesn't like to shop, even now, when she can afford it.

This was the moment to find out about their romance.

“I met Dorothy in Camden, Delaware,” Bob said. “She was fourteen, and I was sixteen.” This was during the period when he called Rising Sun, a little town just outside of Camden, his home.

“He was the bad boy of the town,” Dorothy said. “I wasn't allowed to go with him—but I went. So that meant that no other boy in town would go with me. Then Bob left town. So there I was—all by myself. Lonely, too.”

“I always came back,” Mitchum said. “Usually, I rode the rods. But I got there.”

“And tougher each time,” Dorothy said. They thought of something. Laughed together.

“I hurt my leg,” Mitchum said. “I told Dorothy and her folks I'd hurt it hopping a freight train. And I wondered why they were shocked. That sounded respectable to me—that's why (Continued on page 74)



“It's like listening in on
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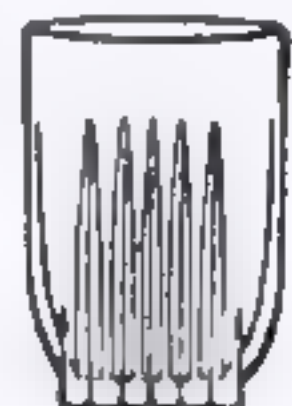
Even if the Park Avenue were an ordinary tumbler, Federal would be proud to announce that today—as before the war—it *still* costs a nickel or less.

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PARK AVENUE

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(Continued from page 72) I said it. I'd really hurt my leg while I was working on a chain gang in Georgia."

Get the picture? He really tried to be conventional—in his way. He still does. Even when he tells shocking stories to get conventional people out of their own rut of conventionality.

After a six-year courtship, if you can call those odd visits "a courtship," they were married.

"I chased him for six years," Dorothy said. "But I got him, finally."

Mitchum didn't bother to deny that his wife had chased him. But she got him—that was the main thing. And she'll do all she can to hold onto him, though it's not at all sure he won't wander just a bit. The world is such a large and interesting place— But he'll come back.

AFTER years of wandering, he and his family found themselves in California. He didn't have a job, though Dorothy was working. A man he knew got him a bit part in a Western. He'd said he could ride a horse—and he couldn't ride at all. But he stayed on. And did a lot of Westerns—because he needed the money; more money there than any other place he knew of. Then, when the baby was coming, they needed even more money, so he kept on in pictures.

"I like pictures," he said. "But you've got to take them seriously—be a real actor, or quit. I like acting. I like to understand a role—and then act it. Sometimes I forget my lines, but usually my ad lib lines seem just about as good. I don't take direction too well, I suppose, but so far I've been lucky—most of my directors have taken it for granted that I had some sense and they have let me work with them. You've got to do a thing as well as you can, today, in Hollywood. The time has passed for semi-professionals.

"There are too many pastel people—pastel characters—in Hollywood. They don't know how to portray a character because they don't know people. Some of them are just busy little people studying their lines. If they learned more about life, about people, about psychology, about acting and timing, their characterizations would be more believable, more truthful, easier to take. Pastel people can ruin a picture. I want movie characters to be real. If you can't contribute anything to the movies, get out! That's my motto. As long as I believe I can contribute, I'll stay. I want to write, too, but it's hard work—I've got to feel I have something to give or what's the use? Someday I'll get around to writing. You've got to be useful in the world, today."

Serious, suddenly. About work. About people. About life. And this side was as much a part of him as was the side that made him jump the nearest freight car when things got dull. Or fight for money—or the fun of it—when he wanted to fight.

"Hollywood is fine," he said. "In a way, it's like New York. You get what you give, in both places. Big Hollywood parties interest me because of what I can see. I like to go and watch people arrive, all dressed up and formal. They act so distant. And then they begin to thaw. And, toward the end of the evening, they act like human beings—or like themselves, anyhow. The phonies show up, after their formal veneer comes off, too. Yes, I like parties, though I haven't been going to them very long, in Hollywood. But not too many parties. Most of all, I like a few friends in. . . ."

Bob likes the same people he knew before he became a star. Not fair weather friends, but the actors who started out when he did. He's a little worried about some of them.

"I haven't changed," he said. "But they

have. They treat me differently, because I've got ahead. Only a few are the same."

It's been said that, since he's made the grade, Mitchum is pretty much of an easy mark for the easy loan, the quick touch. He gave away so much of his first year's salary that he had practically none left at the end of the year.

"I always spend all I have—much or little. It really doesn't matter to me. Now I have a manager. He puts me on a twenty-five-dollar-a-week allowance. I spend that—when it's gone I stop spending. I'd do the same thing if there were ten times more. This way, there will be something against the future—something for the kids." So he believes in providing for them—a future minus riding the rods.

Mitchum is as frank about his motion picture career as he is about his other lives. The Westerns he was in were the *Hopalong Cassidy* series. Then, for RKO he made "West of the Pecos," and "Nevada," both of which have been re-issued since his success.

When the war came, Bob tried to enlist but was rejected. Then he worked at Lockheed for a while. It was while playing the role of *Lieutenant Walker* in Ernie Pyle's "The Story of G.I. Joe," that he was drafted, and was in the Army one year.

WITH the release of "The Story of G.I. Joe," Bob scored an immediate success, and as soon as he was discharged he was right back in pictures. He co-starred with Dorothy McGuire, Guy Madison and Bill Williams, in "Till the End of Time." His recent successes, "The Locket," "Pursued" and "Crossfire," put him right on top. "Out of the Past" will soon be released and Bob is now established as our newest glamour star, with some of the charm of Clark Gable of ten years ago—and a lot of added attraction that is Robert Mitchum.

Bob is completely natural and unspoiled, with a native attractiveness which he is clever enough to take advantage of. And why not? Hiding your light under a bushel went out of fashion a long time ago.

Of his three suits, he admits that he bought only two—one he stole from the studio. He really doesn't want or need any more, he says. He has only one pair of shoes, which he thinks is enough. Hasn't he just one pair of feet?

Mrs. Mitchum says he is a fine husband, interested in the children and in household things, even ready to listen to her troubles after he's been at the studio all day. Of course he doesn't pick up his things—but she doesn't expect him to. His only dislike, he says, are people who have set habits and who are always saying the expected thing.

That's Mitchum. A curious mixture of naivete, sophistication, adventure, indiscretion, simplicity, modesty, conceit, exhibitionism, introversion, extraversion, understanding and doubt. A complex, interesting and amusing personality, living, just now, in a safety zone of his own making—yet ready to accept and experiment with life. Loving his wife and sons—yet with one eyebrow cocked for adventure. Wanting to make pictures—and good pictures, too—but not at all sure that pictures are a complete future. Brilliant enough to write important things, once he puts his mind to it, and yet afraid to write now, because he might not achieve the rather vague goal he perceives ahead.

You'll be hearing a lot more about Robert Mitchum during the next months. After that, it's completely up to Robert Mitchum, himself, as he knows only too well.

THE END

The Stars Model

Photoplay Fashions on Page 99



bright spot of the party!



Miller's

HIGH LIFE

MILLER BREWING COMPANY, MILWAUKEE

What Should I Do?

(Continued from page 70) said that she has her place in the world, her friends, and her attitude about herself comfortably accepted and that I would only inflict bewilderment and unhappiness upon her.

I think my parents are being a little selfish in wanting to keep her, don't you?
Katharine M.

It is very easy for me to understand your longing to reclaim your daughter. Undoubtedly you and your husband, considering the wretchedness that must have separated you originally and the long years between, are very much in love.

However, in this case your first responsibility is to your child, and your second to the parents who assumed your burden and whose entire life was shattered by your young mistake.

You and your husband must not compound that mistake by heaping new grief upon your parents and plunging an innocent child into a thousand confusions, doubts and fears. Have you stopped to think that there are people in your community who know how long you have been married, and who would gossip about your abruptly introducing an eight-year-old daughter? Human beings are not perfect, and some malicious person would find a way to hurt your family with this fact.

It seems to me that the thing for you and your husband to do is to adopt a little girl and give her the love each of you is eager to bestow upon a daughter.
Claudette Colbert

Dear Miss Colbert:

I am a girl fifteen years old, and I have a younger brother who is thirteen. My father and mother have been separated for seven years, and divorced for two.

I really don't blame my father for divorcing my mother. I love her, but she is peculiar. She hates all my father's people and has never let me get to know my cousins because she says they are snobbish. She says it is better to be an orphan, which she is, because one isn't bothered by relatives.

Three months ago my father remarried. My mother does not approve of this marriage at all. I had met my father's new wife several times before they were married, and even if it is awful to say, I must admit that I liked her. As a matter of fact, I could get to love her. She is pretty and she laughs a lot. When she and I did the dishes in her apartment after dinner, we sang—not old songs, but groovy new ones. She loves my father very much, and he loves her. They like to have fun, and they seemed to like to have me with them.

My mother asked me never to see them again, otherwise it would break her heart. My mother is very unhappy and has had much bad luck. She says that many men fall in love with her but she does not want to get married. One is an orchestra leader, and I think he does like my mother, but she snaps at him.

How can I manage to be with my father and his nice new wife without making my mother mad at me?

Mary Ellen C.

Ordinarily I would not think of suggesting that a girl in her teens play cupid.

However, in your case I feel that your happiness depends upon your mother's finding happiness. I think that she should marry again, and the way to encourage this is to give her back her self-assurance. She may feel that she is averse to a sec-

ond marriage because it might fail.

You can help her by telling her how pretty she is, what a good housekeeper she is, and how much the orchestra leader admires her. Encourage her to have her hair done in a becoming new way, go shopping with her for a new dress or a suit.

Don't be obvious about this or you will spoil everything. You are going to have to learn tact—and for its acquisition you will be grateful all the days of your life.

With a renewed interest in herself and in her own future, your mother won't mind your spending a reasonable amount of time with your father and his wife. At present she is probably jealous but when she overcomes her jealousy by losing interest in your father, all of you will be much more contented.

Claudette Colbert

Dear Miss Colbert:

I am in the Navy and before coming in I went with a girl I loved deeply. We'd known each other all through school and I thought we were set for the future. However, when she knew I was going to join up and be away several years, she said we should forget each other.

I agreed. Then, when I got to thinking it over, I decided—especially after seeing some of the other girls in this world—that she was tops. I wrote to her, asking her to consider our old "steady" deal as on again, but she hasn't answered my letters.

I have gone out with plenty of other girls, some nice, some not so nice, but I can't get interested in any of them.

Can you tell me how I can win her back?

Kurt J.

To answer you specifically: As you still have some time to serve in the Navy, and since your ex-girl friend won't answer your letters, I would say that there is nothing you can do until you return to your home town. When you see her again, you may be astonished to discover that she is not the paragon you have studied in your dreams.

But, I think some light should be shed upon the entire matter of attraction between the sexes. Opinion seems to be that the surest way to lose someone you admire is to be too eager or too obvious.

Much praise, not only in love affairs but in most human activity, should be given to patience, and to the philosophy that what is right for you will be yours. This doesn't mean that if you spend your days in a hammock someone is going to stuff ten-dollar bills in your pockets, but it does mean that if you work diligently at the task of the moment, a just reward will surely be yours.

Claudette Colbert

Dear Miss Colbert:

I am twenty-one and have been married a little over three years. I met my husband when he was stationed at a Southern Army Base only a few miles from my home. He was from the northwest, twenty-five hundred miles away.

While my husband was overseas, I stayed at home with my parents and worked in order to save up for a home of my own. When my husband was discharged, my parents didn't want me to leave, so we lived with my family until my father and my husband had a dreadful quarrel.

After that happened, my husband said that he was leaving and that I could do as I wished. I love him, and I'm certain he loves me, so I came up here to the land

of tall timber with him.

In every letter I receive from home, my mother or my father repeat that I should come home. My parents think it is a tragedy for a girl to live her life among strangers, neglecting her loved ones.

There is no one with whom I can discuss this, so I have come to you for advice.

Nell J.

I must admit that my sympathies are entirely with you and your husband. It's true that it is extremely difficult for parents to give up their grown children, knowing that they will see them but rarely during the unfolding years. However, your parents had the opportunity of keeping you and your husband in their home, yet serious difficulties arose. I'm sure that if your happiness had been paramount, your parents would have found some way of adjusting their misunderstanding with your husband.

Much as you love your parents, you are living in a social system which presumes that a woman will follow her husband and will share his life, make his home, rear his children in accordance with his viewpoint, considering always, of course, her wishes.

Write to your parents and explain that you are well and happy, that they have your unchanging daughterly devotion, but that they are going to have to face the fact that you are now an adult with a life of your own to lead.

Claudette Colbert

Dear Miss Colbert:

I am the President of a teen-age girls' club in our block. We have wonderful times and all the most attractive boys ask our members for dates.

Last month a new girl moved into our block and we want her to join, but she doesn't feel that she would fit in. Every afternoon she simply goes home from school and sits in the bay window and stares out at the club members passing by. She looks very wistful.

This girl thinks she is funny-looking and that no one likes her, but our club has decided to help her and has asked me to write to you for advice.

First of all, she is tall and thin, with short, thin hair. Her nose is rather long. What should she do about her hair to make it more becoming? What sort of clothes should she wear to appear less thin?

Her skin is a lovely olive color, but it gets oily. What could she do about that?

This girl is really swell, and just needs to have her personality developed. It would be wonderful if you would help her.

President, Teen-Age Club

I think it is admirable for you to take such an interest in this new girl. She sounds as if she would become an excellent member of your group.

Since her hair is straight and fine, she probably has difficulty in securing a satisfactory permanent wave, but there is a new radio-type wave on the market which people in the studio make-up department have told me is excellent. Have her ask her beauty shop operator about it.

To disguise her intense thinness, she should wear tailored suits with their flattering, padded shoulders. As for her oily skin, this may be caused by wrong diet. If she will consult her family doctor, he will give her information about food values which will improve her skin.

Claudette Colbert

Dear Miss Colbert:

The lady who lives across the street from me is very nice and friendly, but is always asking me questions.

In our apartment building there is a widow with two young children, so I work as her baby sitter whenever she wants to go out. This woman across the street asks me who the widow goes out with, how late she stays out, whether she gets a government pension check every month, etc.

She also asks questions about my own family such as, how much money my father makes, how much rent we pay, how much our clothing costs. I have been brought up to believe that it is wrong to lie and to be rude to one's elders. Still, I don't think I should tell this woman the things she wants to know, do you?

Helen D.

This woman is an old-fashioned Polly Pry and she should be heartily ashamed of trying to extract information from you. You may count on it, that any answer you happen to give her will be distorted beyond recognition and passed on.

Keep out of her way as much as possible. But if she corners you, you ask the questions. Make up a list of stock queries. Ask her how she is, and if she says she isn't well, question her on every detail, then excuse yourself—expressing sympathy—before she has a chance to turn the tables.

Finally, if nothing else works, look her squarely in the eye and say, "I know that you are a loyal person. You wouldn't want to answer that question about a friend of yours, so I'm certain you'll understand my not discussing the private affairs of my friends."

Claudette Colbert

(NOTE: I could not resist publishing this letter. Its viewpoint may or may not coincide with those of other men now in uniform or who have been discharged. CC.)

Dear Miss Colbert:

Here I am in Japan, reading a Stateside magazine—a treat we don't often get. I got quite a kick out of the sound advice you dish out.

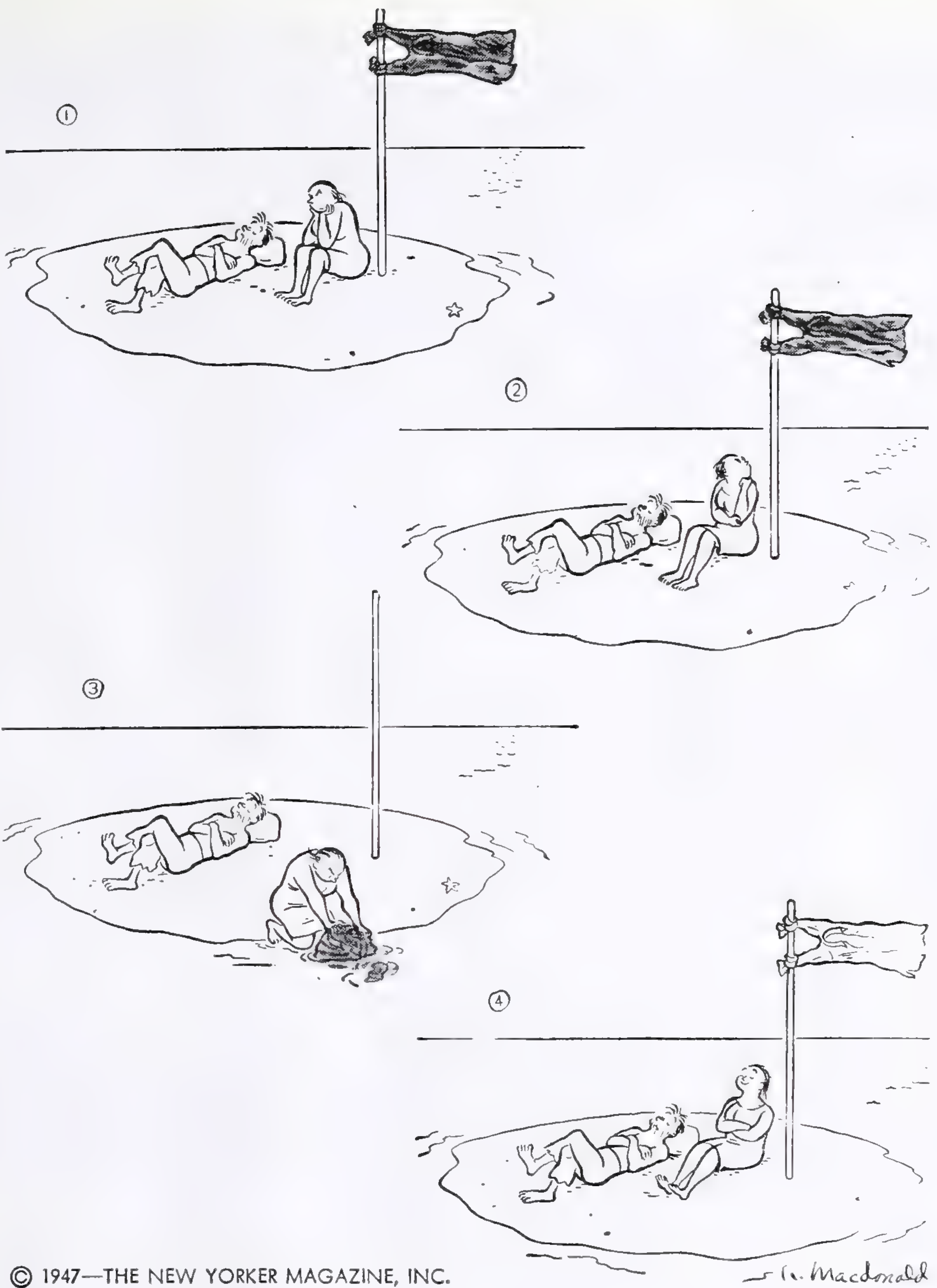
Here is something I wish you would print for the benefit of civilian readers. When a guy goes into service, he meets other guys that he never saw before and will never see again, but for a certain length of time everybody has to live like brothers. In barracks I have seen a college graduate in the upper bunk and a grease monkey in the lower getting along fine. Why in heck can't American civilians get along the same way?

Bob L.

Have you a problem which seems to have no solution? Would you like the thoughtful advice of

Claudette Colbert?

If you would, write to her in care of Photoplay, 321 S. Beverly Drive, Beverly Hills, California, and if Miss Colbert feels that your problem is of general interest, she'll consider answering it here. Names and addresses will be held confidential for your protection.



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—but where did she get the Fels-Naptha Soap?

When you are 'sunk' with washing work — try Fels-Naptha Soap. It's a real "Washday Life Saver."



Fels-Naptha Soap

BANISHES "TATTLE-TALE GRAY"

(Continued from page 45) if I hadn't, I never would have fully appreciated that wonderful cooperation from the entire company. I've never been as contented in my life but it took me seven unfortunate years to learn my lessons and profit by them. I guess no one can really tell another person how to change. You just have to learn for yourself, go through it yourself."

Susan, at long last, has recovered the original enthusiasm she first had in Hollywood. If her role in "Smash-up" hadn't established her as a permanent dramatic star, you have her solemn word that—

"I'll take the advice of that dramatic critic who saw me in 'Adam Had Four Sons' and wrote: 'As far as I am concerned, Susan Hayward can go back to the Gowanus Canal—and jump in!'"

Her starring roles in two subsequent pictures, "They Won't Believe Me" and "The Lost Moment," will secure her more firmly in Hollywood.

IT WAS director George Cukor who originally saw Susan's picture in a national magazine. Selected as a potential *Scarlett O'Hara*, she was brought to Hollywood. Being too young for the part, her *Scarlett* turned out too pink for posterity. Fortunately for her finances, but unfortunately in the face of things, before she got off for New York, she was signed by Warner Bros. Out of that deal she inherited her screen name and became the cheese-cake queen of Burbank.

Six months later Susan signed with Paramount because they offered her a "strong dramatic" role in "Beau Geste." In her first scene she sat at the piano while Gary Cooper, Robert Preston and Ray Milland marched off to join the Foreign Legion. She wore curls and a satin bow in her hair. In her second scene, and incidentally her last one, Ray, the only surviving brother, came marching home again. Susan, now bursting into womanhood (with hair worn high on head) was *still* sitting at the piano working out her little problem on the keys! For the balance of her Paramount days she played parts that were equally discouraging.

"They kept referring to me as a promising young actress," she remembers. "What I want to know is, just *how* long can a girl be promising? I kept kidding myself into believing that someday I'd be this, or do that. Only someday never came. In the meantime I really made a mess of things.

"When I arrived at Paramount I had preconceived notions and stubbornly clung to the belief that they were right. I was a green kid, fresh at times, and it was probably that quality that made them see possibilities in me. Then something happened. They gave a party to introduce all the young hopefuls. Claudette Colbert was there, Paulette Goddard, Dietrich—all the super-sophisticated, successful actresses.

"All my life I've been terribly frightened of people. At the studio it was the casting director, the cameramen, reporters and publicists who asked endless questions. I thought everyone was so brilliant and I felt so inadequate. Then at this party, all those famous stars seemed so poised, so sure of themselves. Or so I thought. That's when I got the idea that I should try and be like them.

"People around the studio had told me that I should change, that my attitude was

wrong. So suddenly, overnight, I stopped being myself and tried to copy everyone else. As a result I got so mixed up and was more confused than ever. Some people did try to straighten me out but their approach was wrong. A word of encouragement produced a glow inside, like good, fine wine. But mostly I was criticized. I guess it never occurred to anyone to try to find out *why* I behaved the way I did.

"The only way I knew how to protect myself was to try and scare people before they scared me. Other girls were going right to the top, while I got the parts no one else wanted. I was getting a good salary. But, being a basically honest person, I felt like a fraud for accepting it. Things went from bad to bedlam. Then, out of a clear sky I was called in and told they were loaning me out for the important lead in 'Dark Waters.' All my faith was renewed. But just as swiftly as it came, it went.

"Unexpectedly Merle Oberon was available. Hers was a box-office name, so the deal to borrow me was called off. I was deeply hurt and humiliated. For the first time I went to the front office and demanded to know *why*—*why* hadn't the studio protected me—*why* hadn't they insisted on the loanout when the contract was already signed?

"That's when I really found out the spot I was in. One of the top executives told me he had deliberately okayed the cancellation to teach me a lesson. I knew then that some way, I'd have to start all over again. Looking back, it's probably just as well that they didn't entrust me with an important role. I undoubtedly would have fouled myself up good."

PROBABLY the most satisfying contract of her career was signed when Susan married blonde and bland Jess Barker, one of Hollywood's most eligible bachelors. It was a tempestuous courtship, their eventual marriage only climaxed by the arrival of twins. They started out on a fifty-fifty basis, with Jess naming Gregory and Susan naming Timothy. It's been fifty-fifty in sharing, encouraging and growing all along the way. Including ten evictions in the past two years. It got so bad, Jess fondly referred to his little family as "The Barker Roadshow Company." But now their lives are complete. Susan and Jess have bought a three-bedroom house in the Valley. They spent all the money they had for the house—and haven't a stick of furniture in it outside that lent them by Universal-International. Susan jokingly says she's a real movie star now—she has a swimming pool.

Having discovered "people are only human" Susan now loves going to parties—especially where there are people who make her laugh. Next to comedians, her greatest enjoyment is food—any food—all food. And she's never had to count a calorie in her life. One night when Jess was working late at Universal, he returned home to find Susan sitting up reading a book and eating crackers—in bed! He kidded her unmercifully, to which she replied:

"Just be grateful that I wasn't eating watermelon!"

When she was a little girl in Brooklyn, Susan promised herself: "Someday I'm going to have a whole closet filled with bath towels—big thick, fluffy ones."

At Erasmus Hall High School (Girls swimming Thursday and Saturday, 5c) the

towels were thin, gray and dingy. The gray tank suits were dingy. The cold water smelled nauseatingly of chlorine. Those blue fingers—purple lips. Susan hates the very memory of it.

She always wears "anything I like" but she prefers rich reds and vibrant yellows. Susan will never forget a creamy beige moulded-to-her-figure gown she wore when Paramount sent her to Kentucky to judge a horse race. It was originally made for Carole Lombard and Susan felt important and good. When she returned to Hollywood, there was a studio wardrobe woman waiting at the station to take the gown back again!

Susan likes the smell of new paper, her own natural red hair (in New York beauty parlors they always tell her what good "dye" jobs they do in Hollywood!) and people who are excited about *something*. She doesn't like men who smoke cigars in closed rooms—"You know you'll have to wash everything tomorrow"—tired looking vegetables in shop windows, people who want things and don't come out and say what they want, people who are conspicuously "important," people who presume on privacy.

There are still two wishes that remain unfulfilled. The first one Susan finds amusing. About the second, she couldn't be more serious.

"I'd like to have sturdier legs," she banters. "But I'm not exactly losing any sleep over it. On the other hand, more than anything else in life, I hope to eventually be like Laurette Taylor. To me, she was always sheer magic. Someday if I could accomplish what she has done, I'd really be proud of myself."

Because she has successfully come this far, Susan has no desire to force issues. So she has never met Danny Kaye and she wants to when the right opportunity presents itself. It all goes back to the time Paramount dressed her up in borrowed finery and sent her to New York to do personal appearances with the opening of her picture.

"I was a scared kid and didn't know from nothing," Susan recalls. "I had to be at the theater at ten in the morning. Unfortunately someone showed me the reviews just before I went on. They were terrible. That night I was taken to a late supper party at the Cafe Martinique. Danny Kaye was entertaining. He didn't know how miserable I was when he sang 'Molly Malone' and dedicated it to me. At that moment I needed every ounce of encouragement. I shall never forget his kindness and someday I hope I will be able to thank him."

In retrospect Susan reminds herself of the bewildered Great Dane puppy, who liked everyone and in turn wanted to be liked. All the other puppies seemed to get along. He did as they did, tried to copy them in every respect. But somehow he just didn't seem to belong. Finally, one day he happened to look in a pond. For the first time he saw himself as he really was and realized he could never behave like anyone else *but* himself.

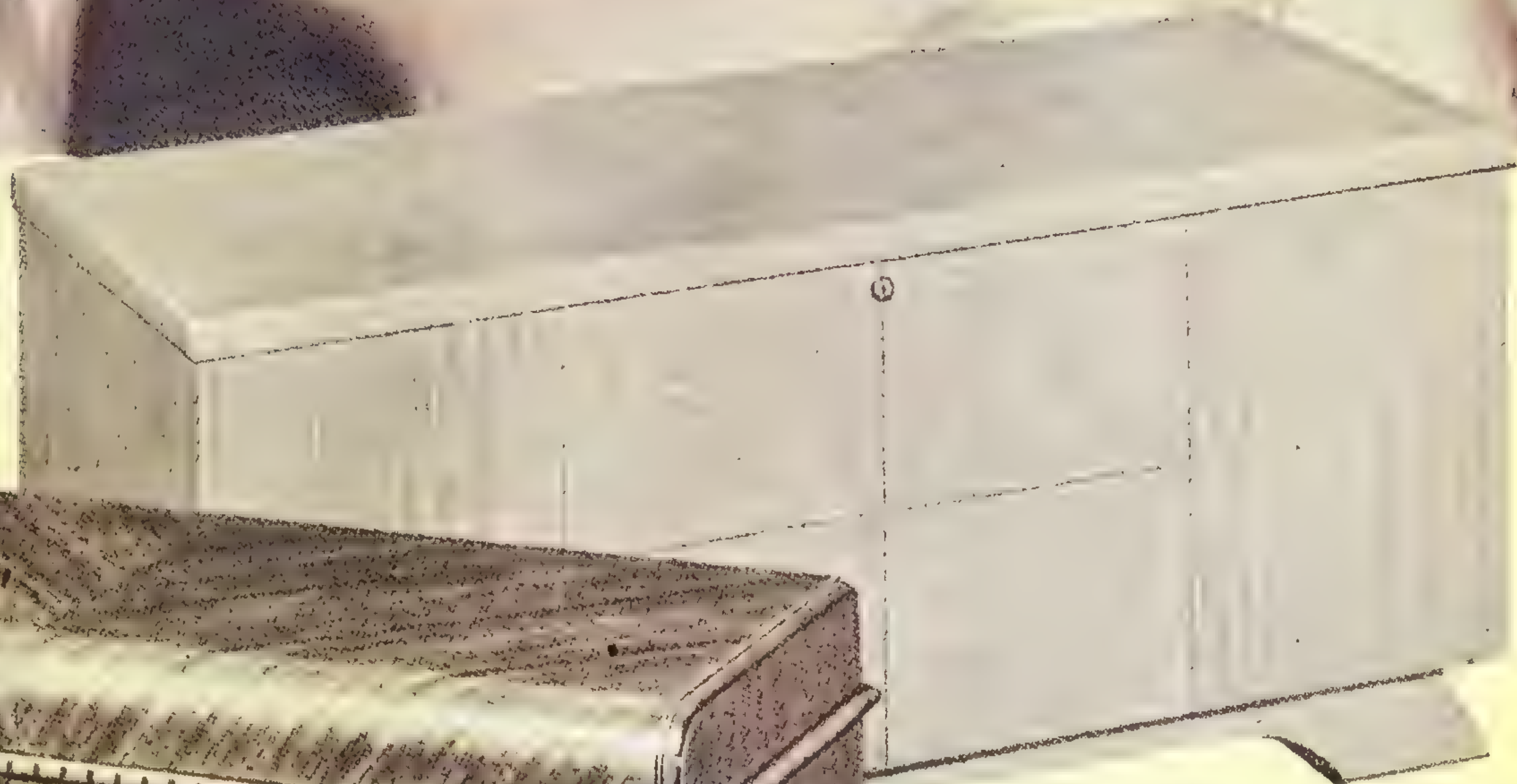
That's what happened to Susan. She eventually got around to seeing her own reflection. The second she started behaving like her *true* self, everything worked out all right. "Promising young actress," they called her. It now reads—"Promise Fulfilled!"

THE END

Be Lucky in Love with a Lane!



Thrill Her with a
LANE Cedar Hope Chest
The Gift That Starts the Home



No. 2188 (Above) A modern design in matched Mahogany finished in a soft wheat color. Hand rubbed, polished finish. Has Lane's patented automatic tray.

No. 2180 (At left) A magnificent chest with front panel of matched American Walnut stump flanked with exotic African Zebra wood, and A-matched American Walnut. V-matched top and balance of case is American Walnut. Has Lane's patented automatic tray.

Chest shown at left **\$49⁹⁵** Slightly higher in the West and Canada

It's love for keeps with a Lane Cedar Hope Chest. Give your sweetheart this sanctuary for her trousseau—this real love gift that starts the home of your dreams.

The only tested **AROMA-TIGHT** Cedar Chest in the world, with Lane's exclusive patented features. Backed by free moth insurance policy written by one of the world's largest insurance companies. The Lane Company, Inc., Dept. K, Altavista, Virginia. In Canada: Knechtels, Ltd., Hanover, Ontario.

LANE Cedar Hope Chest

A Million Maidens Yearn for This Romantic Love Gift





"Red Majesty"

...PLEASES THAT LAD IN MY LIFE!"... says Mrs. ALAN LADD

...delightful wife of the dashing screen star

If you want your lips to be teasingly pleasing...to look glamorous and amorous...to have that exciting, inviting glow that brings a warm glow in every man's heart...then do as so many Hollywood beauties do—for your very next lipstick, choose that terrific new Tangee hit-shade...Red Majesty!

Red Majesty
NEW HIT SHADE BY
Tangee



To lovely women, Tangee offers a complete line of matched beauty aids.



CONSTANCE LUFT HUHN
Head of the House of Tangee and creator of Tangee Red Majesty Lipstick and Petal-Finish Cake Make-Up.



GAY-RED



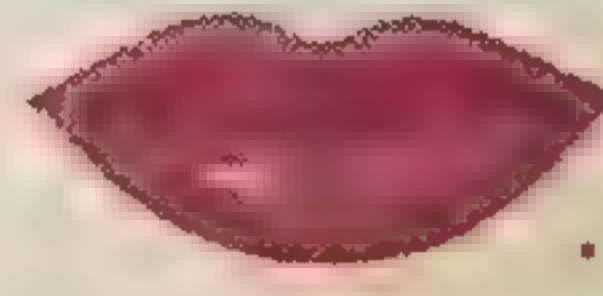
RED-RED



MEDIUM-RED



THEATRICAL-RED



NATURAL

(Continued from page 41) and brushing King, or bathing her protesting dogs, Monty, Twinkle, and Spot.

And even though she may say when being teased about the T-shirts, "I can't go on just loving animals all my life," she keeps adding more of them all the time.

But there's no denying that the all-over affection she once had for her animal kingdom is now shared by a silver choker, a pair of flower earrings, a new peasant blouse, several seniors at Beverly High, and the roller coaster at the Ocean Park pier. With some swooning left over for Dick Haymes's recording of "Mam'selle."

She likes to go dancing at the Cocoanut Grove, to play gin rummy, and to "pool" her finances with the rest of the gang and "go on everything down at the pier until I make myself sick." One rather full day recently included a swim at the beach, a barbecue, a movie, a high school dance, then another movie, and a roller coaster ride.

"I just like to have fun," she says. "You know, always doing things on the spur of the moment. Like going to a dance and leaving after one dance and going down to the pier. Or going in the ocean when it's cold. You know . . . just have fun."

Elizabeth and her brother Howard love to give beach parties down at the Malibu place for the whole Beverly High School gang. Her parents' lives are now linked with yards and yards of hot dogs, but no matter how many they buy, they're always fresh out. They go down to the beach house armed with mountains of potato salad, tuna fish and peanut butter sandwiches, homemade cookies and marshmallows, in a vain attempt to fill the youthful vacuums. It's all gone almost before it gets there, and Mr. Taylor goes tearing down the highway buying out the six grocery stores within Malibu range.

IN THIS Elizabethan period . . . life itself hangs on a telephone call, using a darker shade of finger nail polish, or the fact that a city ordinance says her beloved "pipes" will have to come off her new car.

She held out for a convertible from the very first, saying diplomatically, "Driving back and forth in it between home and Metro will be the only *fresh air* I'll get," realizing this would cinch the open-top.

She was ecstatic the first night the car was delivered, and slept with the car keys wound around one thumb. The following

day, undisturbed by the super-sports jobs in their palatial crates all over the Metro-Goldwyn-Mayer lot, Elizabeth insisted that everybody in the studio come out in the street in shifts and see her new car. "Do you want to hear my pipes?" Then without encouragement, she would climb in, step on the gas, and make them roar. "Listen to them!" she said.

"I've only had my car a month, and now all pipes have to go off," she says sadly. "Mine aren't too loud. They're just right."

Her recent awareness of things material . . . like money . . . springs from the monthly clothes allowance her parents have begun giving her. At first she thought this was a wonderful idea. "I'll save up for months and have loads," she said. And is amazed now to find that she has to keep borrowing a month ahead to keep even. A couple of skirts, blouses and play suits, and she gets home stony broke. "I thought it would take longer to spend it than that," she says.

On her birthday, Elizabeth asked her parents to give her a special sum of money "that I can spend on something foolish . . . anything I want." They were agreeable until her foolish fancy turned towards a \$75 John Frederics leghorn hat, trimmed with black velvet ribbon and a large pink rose.

Inasmuch as she never even wears a hat, Mrs. Taylor fished out an old leghorn of hers, they put ribbon on it, shopped for a pink rose at Sears Roebuck for \$2.98, and the Taylor-made creation still blossoms untouched on a rack down at the beach.

ELIZABETH is going through a slightly gypsyish age now. She loves any kind of jewelry, the bigger bangles the better, and combs her hair with a nonchalant fluff that she hopes will leave it slightly over one eye.

She's a little fascinated by tight belts, lower neck dresses, and is very proud of her "Adrian" shoulder pads. She studies her reflection in the mirror sideways and worries about her weight . . . 110. "I've just got to take off ten pounds, and I like everything that's fattening," she says disgustedly. "I can eat a whole pie."

Elizabeth's always worrying and dreaming up ways to glamour herself up. "This dress needs something," she says critically, of a frock with silver-edged ruffles around the neck. "It's just too plain. Maybe he'll

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You stay lovable with Jergens Dryad, a new kind of cream deodorant. Already approved by leading skin specialists, new Dryad actually prevents underarm odor safely, helps check perspiration more daintily. A secret ingredient keeps it smooth as face cream to the bottom of the largest jar. Dryad is harmless to clothing—has a more luxurious fragrance. Preferred by fastidious women everywhere. Now . . . stay sweet to cuddle with Dryad. 10¢, 25¢, 50¢.



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FREE: GIFT JAR—so you can try this new Dryad cream deodorant—free.

Simply fill out and mail coupon to:
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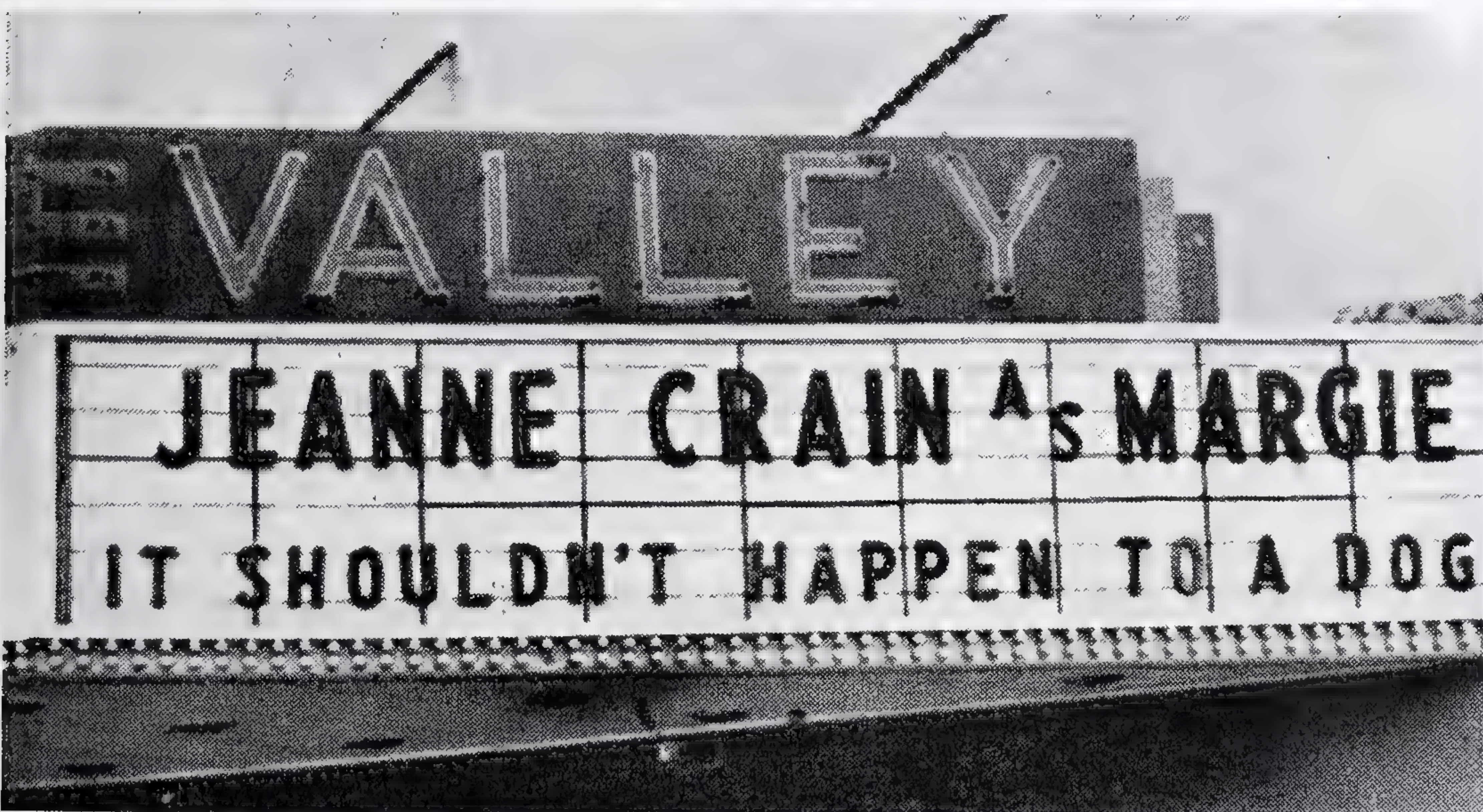
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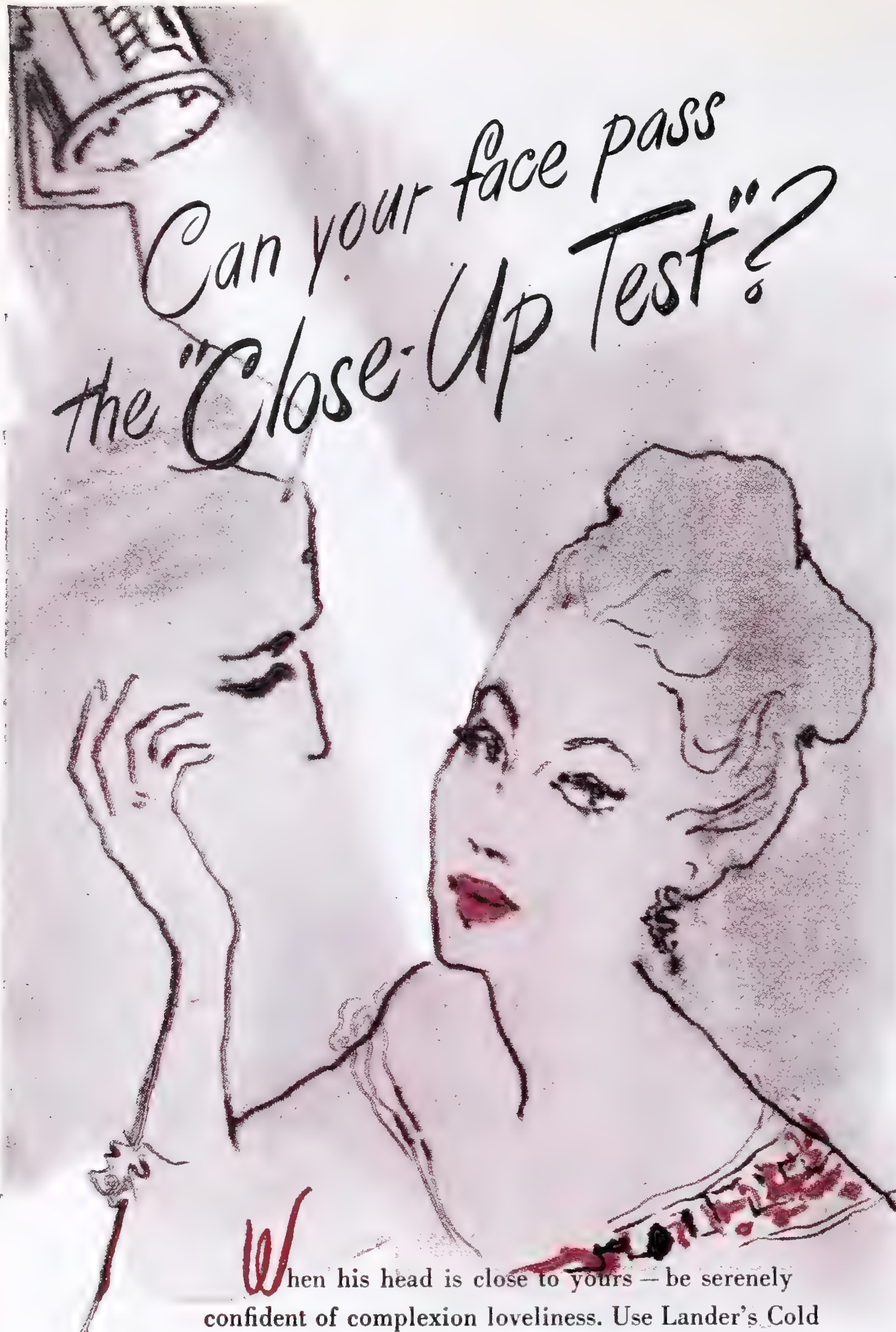
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(Paste coupon on penny postcard if you wish.)

(Print name, address plainly . . . Sorry, offer good in U.S.A. only).



Marquee mirthmaker: Reader Peter C. Jung snapped this shot of the sign on the marquee of the Valley Theatre, Menasha, Wis. It shouldn't happen to a star!



Can your face pass the "Close-Up Test"?

When his head is close to yours — be serenely confident of complexion loveliness. Use Lander's Cold Cream with Olive Oil for skin that's always tulip-fresh...

even close-up! Only 10¢ for generous amounts of Lander's marvelously pure Cold Cream and Hand Cream — worth ten times the price in quality!

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And Variety Stores.

LANDER'S
FIFTH AVENUE BLDG., NEW YORK



10 and 25¢
Plus Tax

Imagine! A big 2-oz. jar for 10¢...
a 6-oz. jar for 25¢

Dorothy Reed
Cosmetic Stylists



LARGE JUMBO SWIVEL STICK
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Available at chain
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bring me a corsage . . . an orchid," she adds as an after-thought, referring to that night's date for a school dance.

What she thought this particular dress "needed" was a scattering of silver star-dust in her hair to sort of match the ruffles. "You know, those little bits of silver sequins," she said, excitedly describing them. "Just a few here and there." At this point her mother passed the fashion problem on to Sydney Guilaroff, head M-G-M hair stylist, for whom Elizabeth has great respect. He told her tactfully that while some girls might need additional sparkle, she definitely didn't.

Elizabeth was especially solicitous about sparkling on this occasion because she was going to the Beverly High Senior Prom. It was a very big night. She borrowed the same blue chiffon trimmed with silver that she wore to the all-important prom with Jimmy Lydon in her picture, "Cynthia," begging the studio to "loan" it to her so prettily that the executive in charge couldn't refuse.

She went to the prom with Danny Buckley, "best-looking boy" this year at Beverly High. Liz came home from the dance just as Cynthia did in the picture . . . absolutely starry-eyed. "They talked to me about all the other kids in school . . . just as if I were one of them. Just as if I knew all of them. And I pretended I did. It was wonderful!" she said.

ELIZABETH'S brother, Howard, goes to Beverly High, and the other students think of her just as "Howard Taylor's sister." They address her as "Liz," obligingly forget that she's a motion picture star, and invite her to all their parties and dances. "That's what I am to them . . . Howard Taylor's sister," she says proudly.

She fairly worships her eighteen-year-old brother, and the blackest moment in her young life was when Howard was thrown recently from a wild horse, landed on his head on the wet hard-packed sand beach, and was knocked unconscious. Elizabeth rushed up on King, pulled him out of reach of the waves, and held his head in her lap, sobbing and praying until he came to. "I just kept saying 'God—Dear God,'" she told her mother later, when Howard was safe in bed at home. "And suddenly he opened his eyes and smiled at me. But it was awful," she said starting to cry again.

Sometimes she and Howard double-date, making a foursome with Jerome Courtland, whom she met at a party, and Jerome's cute sister, Joanne. On other occasions she and Danny Buckley ("I met him when I was tagging it with a bunch of girls at a high school dance") go along with her brother and his date.

But "romance" is a very fleeting item in Elizabeth's life now. "Oh that was a long time ago," she says seriously, when you mention somebody she toasted hot dogs with, say, two weeks before.

On the subject of boys she says, "A boy's personality is what counts. Whether he's a drip or not. Of course it's really unfair to call them 'drips,'" she corrects hastily, "but . . . well . . . personality means so very much."

Her first screen romancing was in "Life with Father," at Warner's, and in "Cynthia," at Metro . . . in both instances with Jimmy Lydon, who gave her, in the latter, her first oh-so-fast movie kiss.

Elizabeth was literally swept into stardom with her performance as the teenager in "Cynthia," who was doomed as a

**Turn to Page 99 for
Photoplay Fashions in Color**

delicate invalid, until she blossomed out at the Senior Prom. Her sensitive performance, together with the treatment of typical teen-age problems, hit home in every household. "This is a picture every child should see," parents wrote in at the sneak preview. While their sons and daughters wrote in suggesting that parents should do likewise. And at the official M-G-M press preview, the nation's press were invited to come see "Leo's new young star."

Director Mike Curtiz, who directed her in "Life with Father," says without qualification that, "Elizabeth is the most promising dramatic ingenue in years." It was Curtiz and Mrs. Clarence Day who insisted that Elizabeth play the part which Teresa Wright created on Broadway, and who persuaded Metro to loan her for that role. As for "Howard Taylor's sister," she loved playing it.

Elizabeth used to dream of playing "Peter Pan," wearing autumn leaves and cobwebs, living with animals, and riding on the back of the wind. Today she's concentrating on very dramatic parts like that of "Young Bess," adding eagerly, "And I want to do 'Green Mansions' too."

She talks excitedly about her movie ambitions, meanwhile filling in with sure quick strokes a charcoal sketch of a horse on an easel in the Taylors' beach home. Abruptly she drops the pencil and rushes out on the beach for a better look at a seal she's seen rearing its head up out of a wave. "I hope he's not coming in to die," she says sadly. "You know they always come ashore to die."

The \$39 pipes on her new Ford are forgotten now. She stares out over the ocean, watching the seal and listening to the pounding of the surf. Sweet music to her. The pipes of Pan. And she's back in her dream world of autumn leaves and cobwebs again.

Elizabeth loves to take long walks along the beach alone at sundown. In an old pair of blue jeans and one of her brother's T-shirts, she sits on the big rock out in front of the house watching the breakers come rearing in, lash themselves against the rock, then foam away into peaceful submission.

But, even as the sun goes down, she's jumping from the rock, running up the beach, downing a double cheeseburger, donning her new peasant blouse, and is off to ride the roller coaster and be jerked further into oblivion.

For such is life . . . with Elizabeth.
THE END

"I Believe in LOVE"

says *Joan Caulfield*



JOAN CAULFIELD, CO-STARRING IN "VARIETY GIRL", A PARAMOUNT PICTURE



Shopping on Wilshire, the pretty Star attracts eyes. "Hearts are more important," says Joan. "And soft feminine hands attract hearts."

Joan's own hands are heart-snares — soft as soft. "I use Jergens Lotion," she says. Other Stars say the same. The Stars use Jergens Lotion, 7 to 1.

Your hands, too, even softer, divinely smoother, now. Jergens Lotion is more effective than ever today. Contains two ingredients many a doctor relies on for smooth-softening the skin. 10¢ to \$1.00 (plus tax) for this hand care of the Stars. No oiliness; no stickiness.



For the Softest, Adorable Hands, use
JERGENS LOTION

FREE!
See for yourself why
Hollywood Stars,
7 to 1, use
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Mail coupon today for gift bottle. (Paste on penny postcard if you wish.)
Box 27, Cincinnati 14, Ohio. Please send my gift bottle.

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(Please print name, address plainly. Sorry, offer good in U.S.A. only)

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REGULARLY**



**Ask where you WORK
Ask where you BANK**

The "Slacks Brigade" deals in facts—not fancies



**84 OUT OF 95 YOUNG WOMEN REPORT NO CHAFING
WITH FREE-STRIDE MODESS!**

Girls in the great, humming industrial plants of the land—girls to whom comfort is a "must"—found it pays to investigate!

Young women who had suffered chafe with their regular napkin tested a new, improved *Free-Stride* Modess. The purpose of the test was to see if *Free-Stride* Modess gave freedom from chafe.

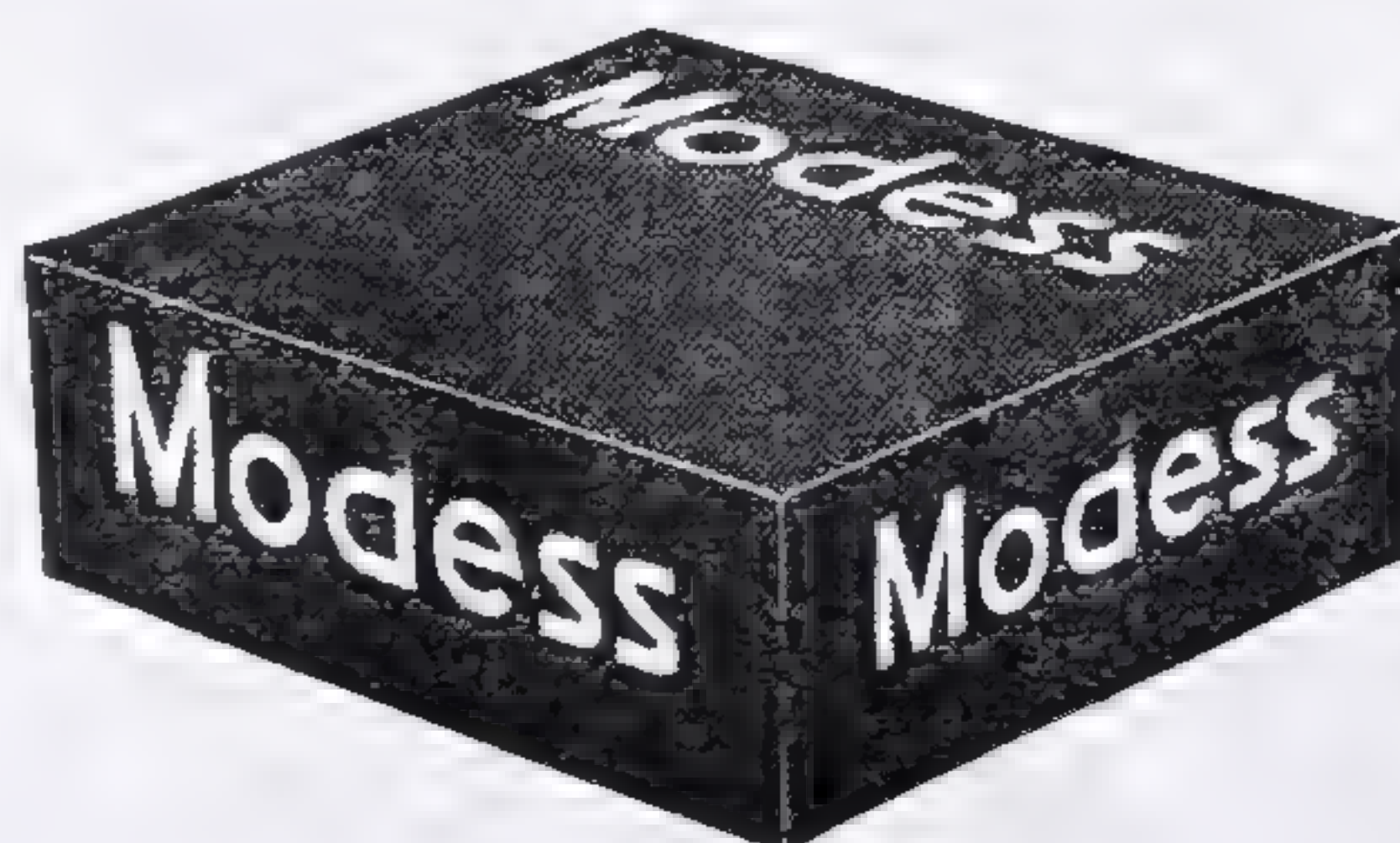
The verdict: 84 out of 95 girls reported *no chafing with Free-Stride Modess*.

The secret of the chafe-free comfort so many girls found in *Free-Stride* Modess lies in the clever fashioning of the napkin edges.

Free-Stride Modess has extra cotton on its edges—extra softness—right where the cause of chafe begins.

The extra cotton also acts to direct and retain moisture *inside* the napkin, keeping the edges dry and smooth longer. And dry, smooth edges just don't chafe.

So safe, too! *Free-Stride* Modess napkin has a triple safety shield to keep you confident, carefree. On sale everywhere now. Product of Personal Products Corporation.



Walk with comfort! Try the new Free-stride Modess!

Marriage Turnstile

(Continued from page 33) saw Jimmy at the Club Morocco in New York. He told me he'd be out in California right after Christmas and would call me up. Because our paths kept crossing, this must be it, I thought to myself, so we slipped away to Las Vegas and were married and two weeks later we remarried in the church.'

"It was six weeks after we were married that awful disagreements arose. We were as far apart as the poles in our ideas and ideals, and we knew it. We parted at Santa Ynez—not friends; not even with a hope of friendship between us.'

Sara ends her report: "Contrast with this the happy marriages of June's two sisters, Effie and Dorothy."

LESS spectacular than June's breakup, the separation of Mark Stevens and his wife is the more poignant for their years of critical times together when Mark was struggling to launch his career.

Photoplay correspondent, Jerry Asher, one of the good friends of both Mark and Annelle Stevens, reports:

"This breakup might have seemed more understandable had there been one definite reason why these young people had to admit their marriage had failed. There was none. It might best be explained by saying that two people who needed each other badly when the going was rough slowly discovered how little they had in common with the rough spots smoothed out.

"The separation would have occurred before but for the advent of the baby. Then every possible effort was made to hold on and try and work things out. Mark left his home in Montreal at sixteen. A dreamer, an idealist, he battered his way around, holding every job from dishwasher on up and down. In Hollywood, Mark met with more rebuffs. One week he ate, the next meals had to be skipped.

"While under contract at Warners, he was asked to assist in a screen test. This is how he met Annelle Hays, a young beauty from Texas. Away from home for the first time, Annelle was young, lonely, scared. Mark was lonely and not scared a bit. He drove her home after the test. Mark didn't even have a job when they decided to cast their lot together.

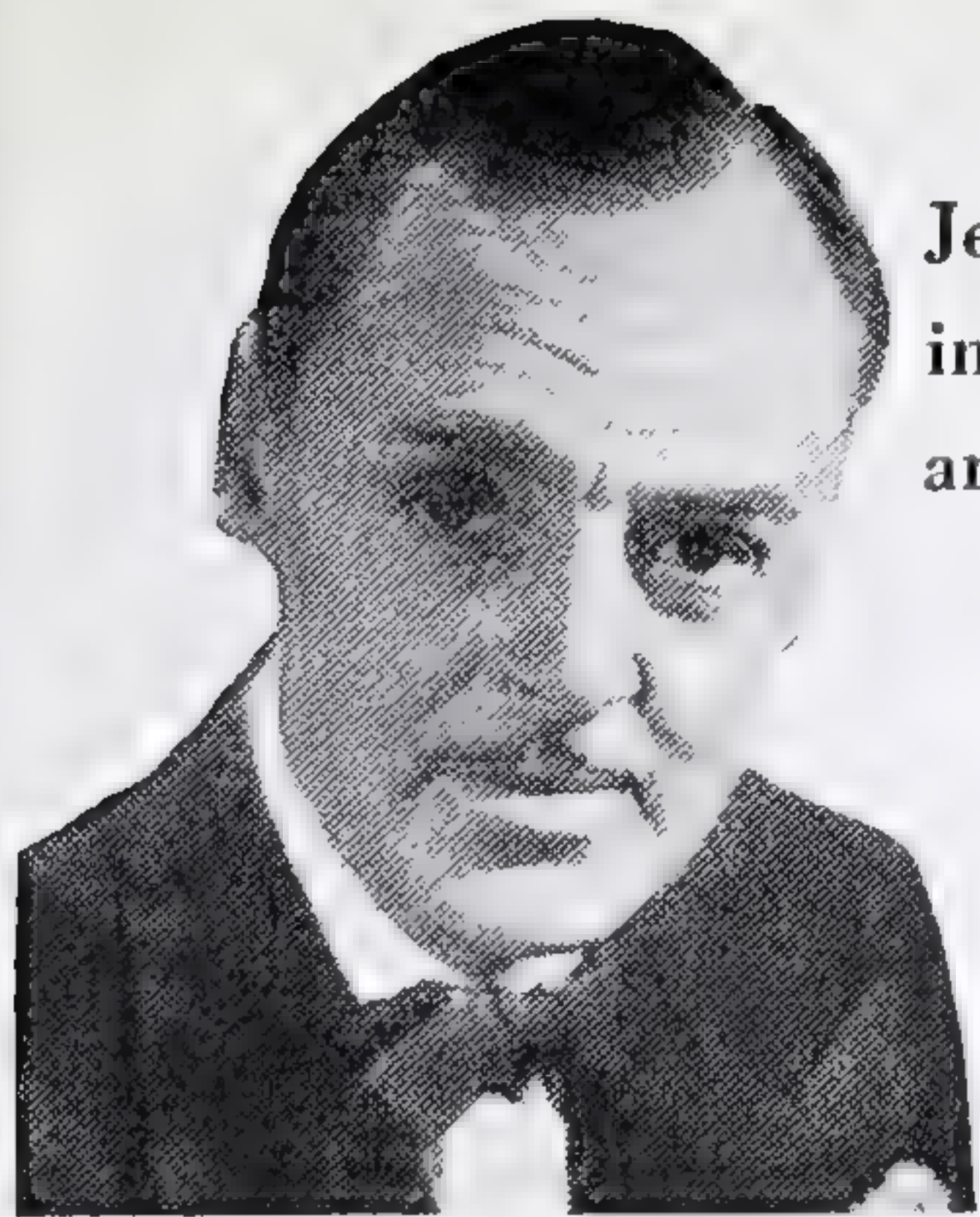
"When Mark was finally signed by Twentieth Century-Fox, and loaned out for 'From This Day Forward' he knew this was his big chance. He had to make good. Then without warning, his spine, seriously injured in his youth, became so painful he thought he was going to die.

"Every penny he made went to the doctors. Week after week there was no relief from pain. Operation followed operation. Mark became terribly depressed, unable to bring to his marriage the youth and gaiety that normally might have provided the basis for a lifetime of happiness.

"When the separation came, Mark said, 'I am the one who is to blame.' Actually, neither is to blame and both are. Right now, Annelle is remaining in their large two-story house overlooking Toluca Lake. Mark is living with a good friend and will move as soon as he finds an apartment. Mark calls Annelle daily to inquire about the baby. When the divorce settlement is arranged, there will be no questions, no arguing. Mark loves his son and wants him to remain with his mother. He wants to see him as often as possible and, when the personal hurt has healed, he hopes that Annelle and he will continue to know and respect each other."

Thus two more marriages apparently have foundered in the troubled seas of today's world. These two happened to be Hollywood marriages.

THE END



Jerome Cowan—acting is his business and your pleasure

JERRY on the JOBS

HOW many times have you seen someone do an especially good job in a minor role on the screen and wondered "Who's that?" That's what you will do certainly when you see Jerome Cowan as the frustrated district attorney who tries to prove that there is no Santa Claus in Twentieth Century-Fox's charming film, "Miracle on 34th Street."

Before he became part of the Hollywood scene, Jerome Cowan had already made quite a name for himself on the Broadway stage.

Today, he is one of Hollywood's stand-bys and may be spotted at work on almost every major lot. He appeared in Paramount's "The Perfect Marriage," Twentieth Century-Fox's "Claudia and David," and recently in Warner's "The Unfaithful."

In spite of his studio schedule, Jerry, as his friends call him, manages to live a good, normal life. His home in Van Nuys is large but unpretentious—big enough to house Jerry, his attractive wife Helen, and their two little daughters, Diane and Suzanne.

Helen was formerly of the stage too. She has, however, completely abandoned the grease paint in favor of running a very efficient household and rearing her two daughters. She still manages though, to look like any man's idea of a pin-up girl.

Weekends for the Cowans are spent mostly around their swimming pool, usually with close personal friends who have made it a standing habit to drop in on them Sundays.

Definitely a man with a "green thumb," Jerry's interest in plants almost amounts to a passion. He spends a great deal of time caring for a good-sized walnut grove and a considerable mass of growing things.

His friends won't let him forget the time he was ready to commit mayhem when a telephone cable crew came along with the obvious intention of running a cable trench right through the middle of a Cowan palm tree! Casualties were avoided only when Jerry learned the crew had planned in advance to make a detour!

It's a good life and so far as Jerry is concerned, just as easy to achieve in Hollywood as anywhere else.

Photoplay Fashions to
Make You Lovelier on Page 99

Men love hair with this natural glory!

Men know how irresistibly charming is a woman's hair that gleams with natural highlights and shadows—sparkles with silken softness—delights with clean fragrance. Crown of carefree curls, or smart upsweep—it's your natural hair-appeal that captivates men. Women of all ages are discovering that Lustre-Creme Shampoo brings out the fullest natural glory . . . quickly . . . easily . . . inexpensively. Not a soap, not a liquid, Lustre-Creme Shampoo is a new dainty *cream* that whips instantly into creamy rich lather in hard or soft water . . . swiftly sweeps dullness away. Out of her wealth of cosmetic lore, Kay Daumit combined gentle lanolin with special secret ingredients to achieve this almost-magic new cream that offers shining new appeal and obedience to your hair. Try Lustre-Creme Shampoo. At cosmetic counters.



Four ounces, \$1.00;
Family 1 lb., \$3.50;
also 30¢ and 55¢ sizes.



See how a fingertipful of Lustre-Creme Shampoo bursts into heaps of fragrant lather. And see how tempting it leaves your hair! Not dried—not dulled—not unruly—but silken soft, responsive, sparkling as if you'd given it a hard brushing.



Lustre-Creme Shampoo

Kay Daumit, Inc. (Successor), 919 N. Michigan Ave., Chicago Ill.

Who Will Be Your Favorites for 1947?

(Continued from page 35) study to our researchers because once again it proves the public's ability to make its own decisions. You, the public, cannot be pressed into liking a picture because of big star names. On the other hand, as in the case of "The Jolson Story," you will fight for theater seats to see a picture in which the actors are relatively little known, but which you hear was greatly enjoyed by those who have seen it.

Larry Parks, who played the leading role in this picture, was a new screen personality to you, the public. He previously had played a few unnoticed roles. Now, however, thanks to your high enjoyment of "The Jolson Story," his popularity is rapidly increasing. Evelyn Keyes, who played opposite Larry Parks, was known but she was not a star. The other principal players were William Demarest and Ludwig Donath.

Another interesting fact about the ten most popular pictures for 1947 thus far is that five of them are musicals—"The Jolson Story," "Margie," "Till the Clouds Roll By," "Blue Skies" and "Song of the South." "Song of the South," it is of interest to note, is Walt Disney's most widely enjoyed picture since "Snow White."

Now for some of the other surprise opinions you, the public, have revealed. The fastest rising actors of 1946 were Gregory Peck (top climber in popularity), Cornel Wilde and Glenn Ford. So far this year your choice puts Larry Parks and Robert Mitchum at the head of the rapid climbers. Another thing: Your 1947 votes at this point reveal that the most widely seen movie ever made (based on the number of people who saw it on its first issue) was "Bells of St. Mary's." More of you

went to see this motion picture than any other in film history—even more than went to see the first issue of "Gone with the Wind," the previous record-holder.

Our polls have a way of dredging up surprise discoveries about what makes or breaks a star. They have, for instance, discovered that scandalous publicity doesn't always harm a star—as in the case of Errol Flynn's sensational trial in Los Angeles, following which his popularity increased slightly.

Your votes in our national poll also consistently prove that the more you see of stars on the screen, the more interested you become in them—all of which may be a shock to many stars whose credo is, "Don't make too many pictures or you may bore your audience." Ingrid Bergman is proof positive that too many pictures do not pall. She was in so many pictures released in rapid succession that at one time she was being billed simultaneously on the marquees of four theaters in big cities. Remember "Spellbound," "Saratoga Trunk," "Notorious" and "Bells of St. Mary's"?

Actually, your votes clearly indicate that a star tends to lose popularity when his or her face disappears from the screen. A temporary example of that is Jimmy Stewart.

art, a big star who was gone from the screen for years during the war. His popularity promises to build up rapidly after he has made a few more pictures. But right now the teen-agers are just discovering him. They had not seen him before his post-war roles. Whereas, stars like Fred MacMurray and Claudette Colbert keep on being box-office draws for the simple reason that they keep on making pictures. And of course radio shows of magnitude help stars like Bing Crosby and Bob Hope—since more American homes have radios (more than 90%) than have bathrooms.

There is also no question that you, the public, discover the actors in the beginning—and it is your interest in them that makes them into stars. The studios can only place the actor on the screen. You do the rest. It was you who, seeing Van Johnson in a bit part, wrote so many letters about him that Metro-Goldwyn-Mayer, surprised, upped him to stardom with your continuing approval.

The opposite also is true. Many times a studio, "discovering" a star, has by a gigantic advertising campaign attempted to enlist your support; only to fail.

It is discoveries like this about your power that makes our polls so interesting and keeps our 300 interviewers constantly on the job intercepting you in your homes, on the sidewalks, in the stores asking questions. Your answers to these questions, in time, add up to the most popular stars and pictures of the year. And you may be sure Hollywood, ever mindful of this poll, will be eager to know who the winners of the PHOTOPLAY Gold Medal Awards for 1947 will be.

THE END

Ann Sheridan — —

as stimulating as a fall breeze.

HERB HOWE tells you the *how*
in October Photoplay

AN ADVERTISEMENT OF PEPSI-COLA COMPANY



"I'll get the Pepsi — that will keep the boys around."

"We Have a Home"

(Continued from page 43) from Sunday School.

A few blocks below Sunset the Beverly Amusement Park burst into full view. Ponies, miniature trains, merry-go-rounds and racing cars! Peanuts, popcorn, hot dogs and ice cream! Peter stared in fascination, let out a war whoop and went scrambling over Daddy. At that particular moment, as far as young Mr. Ford was concerned, Mommy could have been in Afghanistan!

"Aren't children wonderful—and fortunate," reflected Glenn, as Peter shot by us waving his arms like a small windmill. "He is too young to actually miss his mother and yet all the things she represents are missing. Therefore, he is quite aware that the pattern of his life has changed but naturally he can't understand it. Put him on a merry-go-round and his whole world is bright again. Wouldn't it be gratifying if life for us could be that simple!"

Like all young married couples today who are searching for security, the Glenn Fords are no exception. This unstable world, being what it is, prompted them to reverse a vital decision. A little over three years ago while she was making the picture, "Sensations of 1945," Eleanor and Glenn were married. He was still in Marine uniform. Like thousands of others who were betrothed, their future was uncertain. Completely without direction. Of one thing only were they sure—they loved each other.

"It makes no difference to me," Eleanor confided to her husband, "whether or not I ever dance again. I've had a long, full career. Now I want to stay home, run a house, raise a family."

Glenn had hoped she'd say it. Appreciating how much she had accomplished, he couldn't bring himself to express his true feelings. Wisely he remained silent and allowed the proposal to come voluntarily.

"Just promise me one thing," he cautioned. "If you ever do change your mind, if there is either the strong urge or a good reason, please don't hold out on me. Whether I like it or not, I'll do my best to see it your way."

ELEANOR'S retirement didn't come easy. Those lucrative offers from stage and screen producers were tempting. A South American night club *guaranteed* \$10,000 a week. Eighteen months later, and just two months after Glenn became a civilian, Peter was born. They had been living in a two-room apartment over a garage, close to Camp Pendleton. Now the situation was really serious.

There was the housing shortage and rents that were out of all proportion. On a Marine sergeant's salary, Glenn had hardly saved enough to bribe someone into finding him a place. So Eleanor had to move into the small home owned by her mother. Glenn in turn was forced to share a two-room apartment with his mother. Finally, when they almost felt unmarried, Glenn in desperation determined to remedy their predicament.

Along about this time Eleanor received another fantastic offer from South America—\$50,000 for a four-week engagement and all expenses included! They could have their own home, the companionship they were missing, the chance of growing together. All day long Eleanor paced the floor and debated. Just as the sun was setting, Glenn called her on the telephone.

"Honey, I've got news for you," he exclaimed excitedly. "You're going to have a home of your own. It's much more than I can afford. It isn't large enough and it isn't the type of house we've dreamed



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about. It's on a hilltop, there isn't much yard and we'll be the last house on a dead-end street. But it's completely furnished so we can move right in. I've been able to raise enough money to swing the deal but we'll sure have to count the pennies for the next few years."

"How wonderful," answered Eleanor quietly. "I'll do all the housework and take care of Peter. Don't worry about it, dear, we'll manage and you'll get it paid off in no time. Now I'll go start packing."

The ensuing years were good ones. Following the outstanding success he made in "Gilda," Glenn's popularity really zoomed after "A Stolen Life" and "Framed." His current Technicolor production, "The Man from Colorado," is costing Columbia close to two million dollars.

"Just two and a half years more," he promised Eleanor when they were day-dreaming. "I won't be tied down to a full-time contract. Maybe I'll be making much more money and we'll be able to have a better place. We can have servants to take care of Peter when we want to travel. I'd love to do a picture in France and if you want to do personal appearances then, we could have a wonderful time working and playing together."

THAT'S the way Glenn planned it. While he was in the midst of making "Gallant Journey" for Bill Wellman something happened that changed the entire picture. Glenn stayed home to take care of Peter one night, while Eleanor slipped out to a movie with some girl friends. Investigating the sound of breaking glass, he interrupted a prowler who was about to climb through the basement window. A lost motorist on the dead-end street smacked his door in turning around. A drunken driver plowed through his garden, while a pair of "love birds" selected the isolated, unpoliced spot to carry on a hysterical quarrel.

"Does this sort of thing go on often?" the exhausted husband demanded when his wife came in later from the movies. It was only then that he got a full confession. Eleanor and Glenn's mother, who lives with them, had lived for months in terror. Twice before they had been visited by prowlers. She worried constantly, lest Peter wander out too close to the steep edge of the hilltop.

The following Friday night at the American Legion fights, when he kept his weekly date with Robert Walker and Mark Stevens, Glenn told them the story.

"They were trying to spare me, so I had no idea all this was going on," said Glenn. "I've got to find another place right away."

"And I know where you can find it," answered Mark. "We've been looking. This one is too big for us. It's in Beverly Hills, three and a half acres, right across the street from the homes of Fred Astaire and William Wyler. It belongs to the music conductor, Max Steiner. Every room is sound proof, it's beautifully panelled, there are large servants quarters, music outlets throughout the house."

When Glenn went to see the place, it was all he could do to tear himself away, rush home and get Eleanor. Back they went and spent hours just walking around, visualizing how perfectly it fit into their scheme of things.

"If only it would still be available two and a half years from now," said Glenn longingly. "Then I could afford it."

"But if I went back to work I could help pay for it," Eleanor found herself saying. "Then we wouldn't have to wait."

She was gone fourteen weeks. Despite all their logic and sound reasoning, it wasn't an easy decision. She knew she'd be terribly lonely for her home and husband. There was that awful moment of saying goodbye to Peter—"Mommy's gone for a long ride," they told him. It was

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risky business too, a great challenge to her courage. She was the champion whom people remembered—or *would* they remember? Night club business was precarious. Big name attractions were flopping all over the country. If she failed it would be a great blow any way you looked at it.

Ironically, no sooner had Eleanor finally convinced herself than the rumor spread that the Fords were separating! How it started, why it started, only those little blue devils know—the ones who grind the grist for the mills of Hollywood.

"It's just our turn to make the gossips happy," Glenn reassured her. "Would we be taking on this responsibility of our new home if there were any truth in it? Any reasonable person will see this. The others don't matter."

Eleanor broke in her act in Buffalo. From there she went to the Beverly Hills Club in Cincinnati, and finally to the Chez Paree in Chicago. Even when such terrific troupers as Joe E. Lewis, Sophie Tucker and Harry Richmond were on the same bill, Eleanor broke all previous records. Glenn wanted to fly back to Chicago for her opening. Instead he made extra payments on the home they have already grown to love. Before Eleanor left they decided to indulge in one weekly long distance telephone conversation.

"Once again I am grateful to my fans," Glenn enthuses. "When the telephone strike came, naturally we couldn't get through to each other. A fan of mine, who is an amateur radio sender in Los Angeles, often talks to another amateur radio fan in Chicago. They relayed messages, and between the two of them, Eleanor and I were practically able to talk to each other. Certainly it was better than telegraphing."

Eleanor arrived home on Glenn's birthday. At the Pump Room in Chicago, she purchased a case of his very favorite and very scarce, Major Grey's Chutney. This automatically became a gift from Peter to his daddy. In the midst of all her activity, Eleanor somehow managed to slip over to Canada from Niagara. There she purchased several dozen pairs of various colored Argyles, also Glenn's favorites.

During the fourteen weeks she was away from her loved ones, Eleanor gave dozens of interviews. Not even *once* was she questioned about their rumored separation—which only goes to prove again that the whole world doesn't begin or end with Hollywood. As a matter of fact, some day (in the near future they hope) Peter Newton will have a baby sister. Take the word of an eyewitness, in the new Beverly Hills home they bought together and hope to grow old in together—the Fords couldn't be chugging along more merrily.

THE END



Figure facts: Frankie Van, famed Hollywood physical director, gives Ann Blyth the lowdown on his figure control book



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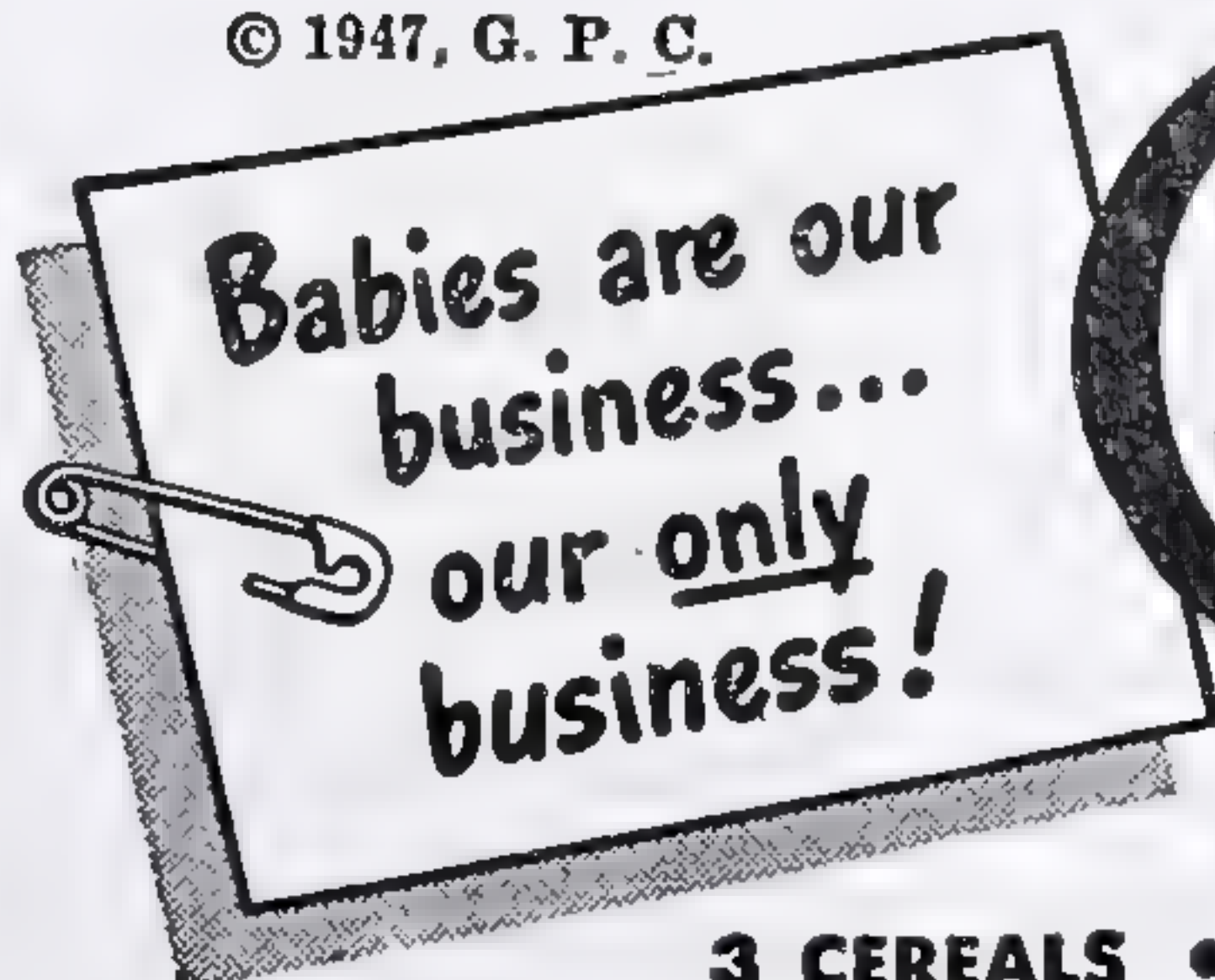
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Platter Patter

By Lester Gottlieb

A check list of this month's popular and classical records, focusing attention on songs and singers from Hollywood



Margaret Whiting

FIESTA: M-G-M's lavish Technicolor splash has an impressive theme, "Fantasia Mexicana," written by the brilliant American composer Aaron Copland and adapted for the screen by Johnny Green. The big movie company's own record subsidiary has an excellent two-part grooving conducted by Macklin Marrow that you'll enjoy. Leonid Hambro is the piano soloist.

THE HUCKSTERS: Ava Gardner sings the original song, "Don't Tell Me," fetchingly in this expose of the radio advertising business. Margaret Whiting (Capitol) and Helen Forrest (M-G-M) are the disk distaffers.

THE PLOW THAT BROKE THE PLAINS: In 1936 the U. S. Farm Security Administration issued a striking documentary film that told the terrible saga of thirsty people and thirsty crops. Virgil Thomson composed the truly great score which captured the mood of the southwest. Now Victor has issued a fine album of this music with Leopold Stokowski conducting the Hollywood Bowl Symphony.

FRANK SINATRA: F. S. skips Hollywood music for Broadway's, doing two fine ballads from "Brigadoon." The melodies are "There But for You Go I" and "Almost Like Being in Love" (Columbia).

SONG OF THE THIN MAN: Something new has been added to the latest gumshoe adventures of Bill Powell and Myrna Loy. It's a song called "You're Not So Easy to Forget" and baritone Johnnie Johnston (M-G-M) is first to introduce it on the waxworks.

DARK PASSAGE: What the old tune "As Time Goes By" did for "Casablanca," Warners are hoping the late Dick Whiting's familiar melody "Too Marvelous for Words" will do for this melodrama. Tony Martin's new Victor pressing will help the tune get a start.



Tony Martin

JIMMY DURANTE: The Nose, abetted by deep-voiced Candy Candido, clowns through "I'm Feeling Mighty Low" and on the reverse, has the grooves all to himself with "I'll Do the Strut-Away in My Cutaway" (M-G-M).

IVY: Recording artists are rushing to the studios to cut the theme melody Hoagy Carmichael penned. One of the better new ones is Vaughn Monroe's (Victor).

LAURITZ MELCHIOR: The movies' best known operatic singer modulates his powerful pipes to sing two lovely ballads, Cole Porter's "Easy to Love" and "You Are My Heart's Delight." If Melchior gets serious about swooning, the anemic crooners better run for cover (M-G-M).

THE FABULOUS DORSEYS: The highlight of this film, The Dorsey Concerto, is now available on an exciting 12-inch Victor recording.

THE CLASSICAL CORNER: Sibelius's rarely-heard Karelia Suite is now available in a single 12-inch Victor Red Seal pressing played by the BBC Symphony and conducted by Sir Thomas Beecham . . . Marc Blitzstein's exciting Airborne Symphony, dedicated to America's Eagles, is the outstanding symphonic album of the month, thanks largely to Leonard Bernstein's inspired conducting of the N. Y. Symphony, and Robert Shaw's narration (Victor) . . . Yehudi Menuhin plays Bela Bartok's Concerto For Violin, a musical work capturing the spirit of the composer's native Hungary. The Dallas Symphony assists admirably (Victor) . . . Piano music of Felix Mendelssohn played by Vladimir Horowitz is a top flight combination Victor has made possible in an excellent album. . . . Bach's Brandenburg Concertos, No. 2 in F and No. 5 in D, is another new Victor album, this time played by the Boston Symphony with the incomparable Serge Koussevitzky on the podium.

Date with Bob and "The Queen"

(Continued from page 55) when we were moving the study wall back to accommodate the Queen's new spinet."

The spinet was bought, as you discover later, when Barbara learned to play piano for her role in "The Other Love." Mostly, however, it was purchased because "we'd been wanting something to make music with around here, anyhow." There's a nice elastic sound to a house that doesn't mind having its rooms stretched.

This current residence is a temporary one bought during Bob's Navy Air Force service when Barbara decided their rambling home in Coldwater Canyon was too expensive a dwelling place. Someday when building materials are available they will build their farmhouse—which will have plenty of room. Meantime, however, this fairly small abode is a two-story expression of the Stanwyck's extremely vital self.

IN PERSON, Barbara is a beige and brown girl, usually matching her brown hair and tanned skin in superbly tailored ensembles in the same shades. The only make-up she ordinarily allows herself is a bright dash of lipstick. Yet somehow it is this bit of vividness which seems most indicative of her personality. Her favorite jewels are rubies and you are not surprised to find that she uses red or some shade of red in almost every room of their home. She uses it not garishly but simply, warmly and dramatically.

The living room has a quality of reaching out and enveloping you in cordiality. The walls are entirely covered with quietly patterned red calico against which the double tiered white batiste curtains look clean and crisp as a breeze. . . . In front of the brick fireplace with its brass scuttle are two comfortable red and green plain divans with a low, wide antique table between them. The hooked rugs have a red farmhouse pattern and at each end of the room are open-shelved cupboards, one displaying a rare collection of Tobey mugs, the other precious antique plates.

The "pushed-out study" has its new spinet of course, and shelf after shelf of leather-bound volumes, screen scripts covered in calf and a complete collection of Life and Time. The most arresting feature of the room is a portrait of Barbara done in pastels by Paul Clemens. While you are studying it the original walks in.

She comes in quietly, straightforwardly the way she does everything else. There is a fresh, washed look about her face which has just lately been relieved of its screen make-up.

"Hello," she says in a way that makes those two syllables sufficient in themselves, and then gives a long, quiet look from her deep blue eyes toward her husband.

"Hello, beautiful," he says putting his arm around her and kissing her.

Barbara gives her long hair a toss for comfort, sinks into one of the plain divans and foregoes asking you whether or not you've been having a good time.

"Do you want to take my word for it that I'm a bad hostess or do you want me to go on proving it?" she asks with a frank smile. "Do you know you are actually the third 'company' we've had in a whole year? The first time we had guests was Christmas Eve and the other time was the night before we left for Europe."

The photographers have gone. The carpenters also have folded their kits and faded away. There's a quietude Bob acknowledges with a deep grin. "Good. Now we can get going on our favorite argument."

"He means those eternal discussions we have about my working too much," ex-



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plains his wife. "Sure, I work too much and I work too hard—but I like it."

"I worry about what she'll find to fill her life if she ever finishes with pictures," says Bob seriously. "I'm afraid she could never be happy—"

"Well—they shoot horses, when they're through."

"But not hams, Queen—"

"But not hams, Lieutenant," she comes back. "Well, it's great to feel safe on that score. Of course, if you ever got tired of acting, you could always get a job as a commercial pilot. Me? Well—I could be a librarian—you know, books!"

"**ARGUING**," or at least, the straightforward expression of opinions, is a preferred pastime with both Mr. and Mrs. Taylor. Returning from their recent trip to Europe, they were feted in New York by members of the foreign press representing the countries they had visited. It was an impressive affair, with everyone completely charmed by the guests of honor.

"Lovely people—" sighed a French correspondent, after their departure, "but so irrevocably American!"

Not forgetting all their glamour, their handsomeness, their talent and their share of the world's wealth, the correspondent's remark is still the best possible thumbnail description of these two, to date.

"The more I see of Europe, the more convinced I am that America is God's gift to Americans," is the way Barbara puts it.

"The more I see—" well, few overseas visitors have seen more. In England, they mingled with the people on the streets—a very close mingling, as those "mob reception" and "fan riot" stories reported. And they mingled with those of title, too, among the most charming of whom was their hostess Lady Bailey who entertained them at the famous Leeds Castle, built by Henry VIII.

On both sides of society, they were pity-torn by the lack of food, heat and light.

"And, oh, how glad we were to get back to this California sunshine—" says Bob. "We actually saw the sun three days during the whole eight weeks we were over there."

The clothes closet of Barbara's dubonnet and lushly white-carpeted bedroom holds no Parisian frock nor English tailor-made. Neither has her jewel box been increased by any imported trinket. "We came back with what we took—except for Missy!"

Missy is a small, silver-colored French poodle given them by Lady Bailey—and currently the cause of some confusion. "Missy" is one of Bob's pet names for his wife, which accounts for it also being the name of his plane, and by coincidence the name of the dog they already had. The new poodle is "a little girl-dog—and just looked like a 'Missy.'"

At any rate, dogs One and Two have found some way of distinguishing which "Missy" is being called, and romp congenially about the back yard. The Taylor back yard blazes with wide borders of the most outsize dahlias, zinnias and other colorful blooms.

"I don't know why, but flowers seem to grow bigger and brighter for Barbara and Bob than they do for anyone else," says Uncle Buck.

Which, of course, is a rather late introduction of the gentleman who is the most important member of this household. Not really an uncle, but a godfather, Buck Mack is one of the famous old-time vaudeville team of Miller and Mack.

In those struggling 'teens when the Stanwyck was still Ruby Stevens of Brook-

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**Turn to Page 99 for
Photoplay Fashions in Color**

lyn, Uncle Buck did everything he could to help her. She still worships him, and he idolizes her and her husband. He lives in a spreading and comfortably furnished guest house at the rear of the long yard, close enough so that his advice and dry humor are immediately available.

The absence of servants on the premises is a temporary lull occasioned by the sudden illness of one retainer, and the sudden marriage of another. Necessity being the mother of unexpected talents, it has been discovered that Uncle Buck makes the most superb coffee and the best darned shirred-eggs-and-bacon in the State of California. Also, anyone so inclined can make themselves up a Dagwood sandwich from various ingredients in the icebox, and the copious accessories thereto displayed on a "Lazy Susan" in the breakfast room.

The Taylors' social scheme is a simple one. Their usual "evening out" consists of dinner at LaRue or some other not too noisy restaurant, possibly with their very close chums, the Jack Bennys. For dress, Barbara will wear another beautifully tailored suit, adding several heavy gold bracelets, and a large ruby clip and earrings from the collection of ruby and diamond pieces Bob has given her. After dinner—ten to one—they'll attend a screening in one of the studio projection rooms. . . .

Evenings "in" are spent in the manner of most movie folk who must answer an early production call at six or seven in the morning. Talk is on fairly serious subjects—they dislike useless chitchat. While both Barbara and Bob are blessed with a deep-rooted sense of humor, there are no practical jokes played between this Mr. and Mrs. "Neither one of us can stand people who think they are being cute—"

Barbara reads a lot, and Bob pours over airplane building plans. He has a wonderful sense of detail, and knows his ships as if they had originally been blueprinted on his mind. Barbara, on the other hand, hates detail—unless you count the screen dialogue which she soaks up like a sponge. In addition, she goes on "picture jags" sometimes seeing two a night, if she has none of her own in production, and Bob and Buck are at the ball games.

"I'm just like any other busman," she says.

All of which means that when you finally make your exit from this movie-star menage, and turn to look back at it, you are no longer shocked to find it so close to the street. So is every other house on the block—and inside are two people as unpretentious, honest and hard-working as any other Mr. and Mrs. America!

THE END



On the home set: Alice Faye with husband Phil Harris, Alice Jr. and Phyllis

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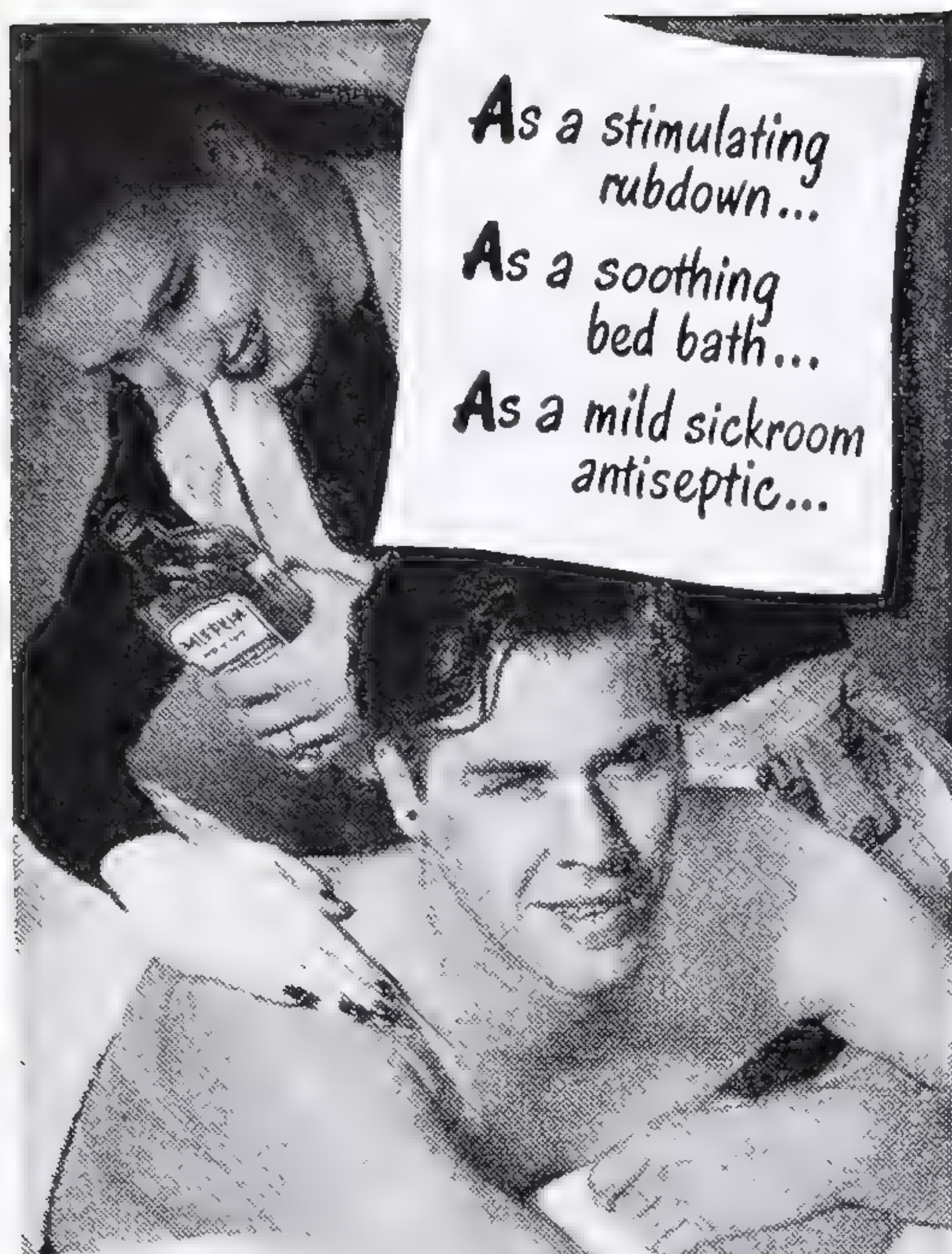
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The Strange Case of Hedy Lamarr

(Continued from page 37) And she has known love and companionship. No matter how many times she and John Loder separate and make-up and separate again, Hedy has loved him. I know. She told me so.

And yet I can reveal now that with all these things in her past, and all she still holds of the material things of life, Hedy has been dangerously close to a nervous breakdown for the past year and she is still far from well.

I have been puzzled, and because I have always liked her and am therefore sympathetic, I have thought a lot about her lately. Several times I have scolded her in my column. I said she should snap out of it; that it is a mistake to let herself go and appear in public unglamorous, in slacks and sneakers—that she should do something, *anything* to change her frame of mind.

So I was not too surprised one day to get a telephone call from Hedy asking if she might see me.

This was during her recent separation from John Loder when she hadn't yet made up her mind to go back to him. It was a revealing moment because I don't believe she would have opened her heart to me as she did if she hadn't been in a state of indecision.

She arrived looking beautiful (as usual) with her hair in a dark halo around her face and young and slim in a peasant blouse and wide skirt.

We talked all afternoon from the time when the playroom was flooded with light, until the shadows waned and we were sitting in the dusk without bothering to turn on a lamp.

We talked first about her troubles with John Loder since that was uppermost in her mind. Obviously, it was a case of "can't live with him—or without him."

"JOHN really can't help things," she said gently. "He has had such a bad break in his career. If only he could get some permanent work everything would be all right. But as it stands now, I just can't go on living with him unless he has something to occupy his mind. You don't know how terrible it is to have a restless, unhappy man around the house all the time.

"The difficult thing is that John loves me and I care for him—if only he could get some job that would keep him busy and happy. You see, he is like all Englishmen with an English public-school background. He is fitted only for a diplomatic, professional or acting career." She sighed slightly. "He can do nothing with his hands! Why, once I asked him to hang some curtains—the simplest thing in the world, and he couldn't do it!"

I bit my lip to conceal a smile that could easily have become a good hearty laugh. John really had my sympathy, for heavens knows, he isn't the first man to balk at domestic chores. Yet it was clear that to Hedy this was a major failing. It is typical of the way her mind works these days. She has got herself in a state where she magnifies everything.

I said, "But, Hedy, that seems so trivial. John has been working lately (he had been back East for a stage engagement and made several films)—and curtain hanging isn't too important."

"I know, I know," she said a little impatiently, "but it is just one of a million little things that pile up. Everything that has happened to me lately has been wrong. I have been left alone so much with three small children. We had a burglary that completely unnerved me. I have had many business worries producing my own

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THRILLING New Plan! Your choice of Gorgeous New Dress or Suit—in your favorite style, size and color, given to you for sending orders for only Three Dresses for your friends, neighbors, or members of your family. That's all. Not one cent to pay. Everything supplied without cost.

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Famous Harford Frocks will send you their big, new Style Line showing scores of latest fashions, with actual fabrics, in dresses, lingerie, children's wear, etc., at sensationally low money-saving prices. Also sportswear, slacks, suits and coats. Show styles and fabrics to friends, neighbors, and family—send in only 3 orders—and your own dress is included without paying one cent.

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OF MORE THAN
100 STYLES

NEW creamy, odorless LOTION safely REMOVES HAIR



1. A pleasant white lotion without bad clinging depilatory odor.
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3. No razor stubble. Keeps legs hair-free longer. Economical!

Pat On—Rinse Off
Leaves Legs Petal Smooth
... Alluring

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Cosmetic lotion to remove hair

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59¢
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make sure of
Feminine Daintiness
this accepted modern way!



Feminine daintiness is a fleeting thing! That's why fastidious women prefer the Faultless Feminine Syringe for intimate hygienic care. Scientifically designed... convenient... no accessories to assemble... thoroughly, gently cleansing. 89¢ to \$2.89 at drug stores everywhere. Send for free booklet "Facts You Should Know About Intimate Feminine Care." Feminine Products Division, Dept. P-97

The Faultless Rubber Company
Ashland, Ohio



Faultless
feminine syringes

pictures. There are so many people dependent on me—sometimes I think I am going to break under the responsibility."

"But think of all the wonderful things in your life," I said, and this time it was my turn to be a little impatient. "Here you are a beautiful, famous woman with lovely children, your home and your physical health. You should start counting your blessings instead of living in a world of imaginary fears."

She seemed so downcast, I hated to be abrupt. But sometimes we all need doses of cold truth.

"I am trying more and more to do just that, Louella," she replied quietly. "I realize it has been a big mistake for me to shut myself off almost to the point where I have been living like a recluse. You aren't the only person who has talked to me this way. Not long ago, things got so bad that I felt I had to consult a psychiatrist—and he told me the same thing."

"But it isn't easy to shake off depression. When you are in my frame of mind you just can't suddenly become interested in buying clothes, or keeping social engagements or getting out. But I have made myself go shopping, made myself plan for a vacation, made myself accept a few dinner dates—and I believe I am getting better."

"Let me ask you something," I pressed on. "You say you have been unhappy with John, a man in your own profession and the father of two of your children. Were you happy, then, with Fritz Mandl when you were the bride of this fabulously rich man?"

"I was miserable," she answered. "I married Fritz before I was sixteen. He was terribly jealous. I had everything—but never any money. I could charge everything I wanted, but he was exacting and critical. He would go into a tantrum if I wore the wrong jewelry—something that didn't go with my costume. But that is all over—and in the past. Although once, before coming to Hollywood, when things were going badly for me, he came to me and offered financial help. That was kind of him."

I LOOKED at this beauty and realized that she is convinced her troubles are the blackest in the world. She is reaching out for something, *anything* that is different from what she has. Even in her picture making, she is tired of playing alluring, glamorous beauties—the roles that brought her fame—and is seeking the exact opposite.

She said, "I am tired of playing bad women, unkind women and unscrupulous women. I want to do 'Cinderella'—it's always been my favorite fictional character. 'Snow White' is my favorite picture. I want very much to do a picture that is a beautiful fantasy."

"Hedy," I asked, "as a producer of your own movies, would you cast yourself as 'Cinderella'?"

She laughed for almost the first time since we had been talking. "Perhaps not," she agreed, "but maybe some other producer would take the chance."

She left soon after this, and as I walked with her to the door, I realized I had obtained an interview with no logical ending—just a solution. For believe me, there is a solution to her unhappiness if she will only permit herself to find it.

It is a very simple thing—as simple as faith. You can talk to a friend until doomsday about happiness and, on the surface, she may agree with what you say. But the rare jewel of contentment and peace has to come from within ourselves. Right now, I do not believe that Hedy Lamarr understands herself or what she really wants out of life.

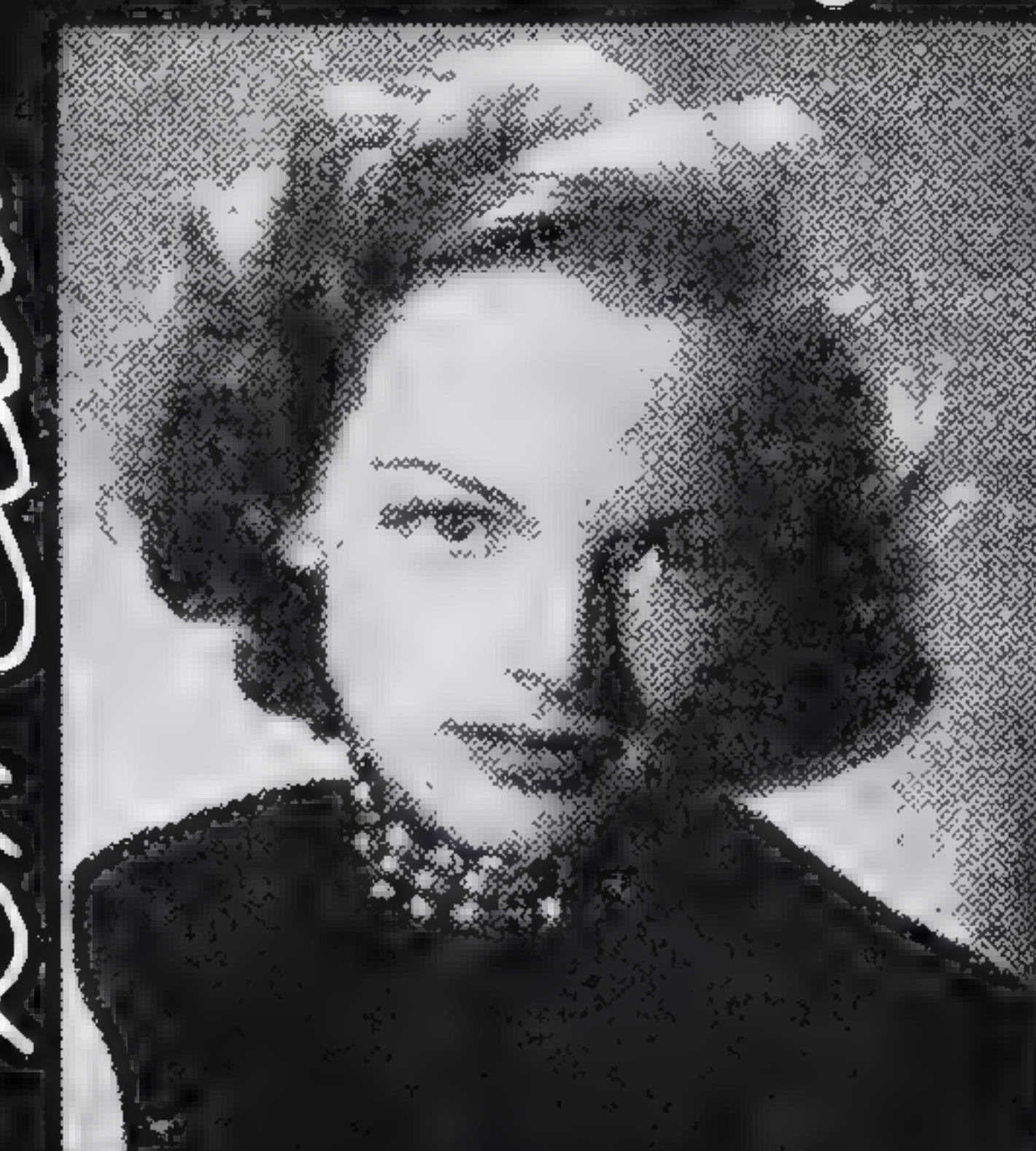
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ELYSE KNOX (THE ALLIED ARTISTS STAR) is all sweet simplicity here, to fit the early hours.



Dr. Ellis

morning



Dr. Ellis

Lovely Elyse pictures mid-day sophistication (she's appearing in the Cinecolor production "BLACK GOLD").

noon



Elyse Knox fits the mood to the hour (she's equally charming at any time of day).

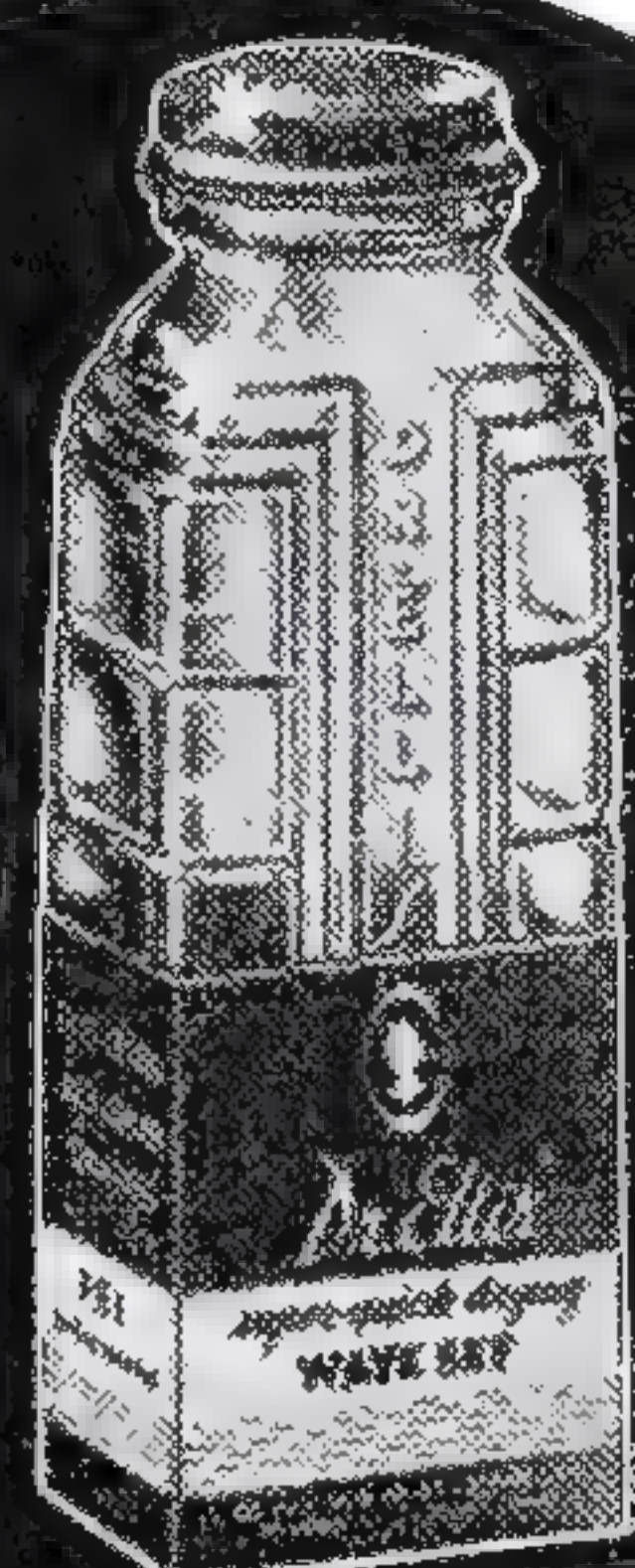
Dr. Ellis

night

You'll find it so easy—so effortless—to achieve the exact hairdo that is most becoming to your own type of beauty—with the original Dr. Ellis Wave Set. Pick up a bottle tomorrow, at most any 5 & 10 or drugstore.

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THE FLAVOR LINGERS LONGER

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CHEWING GUM

Since we talked, Hedy has reconciled with John—and then left him again. But when he had a slight operation on his leg, it was Hedy who went to the hospital and brought him home.

Yet now, the changeable lady has sued John for divorce. After a week together, according to John, the always unpredictable beauty began to grow cold and very nervous whenever her husband spoke to her.

"I'll leave you for a few days if my presence bothers you," John said, "and come back when you feel better."

To his complete surprise, Ronald Button, attorney for Hedy, telephoned and stated that John should remain available so he could be served with divorce papers.

It was then that easy-going Loder hit the ceiling. He phoned Greg Bautzer, attorney for many glamour gals, and told him to say he would fight Hedy all the way if she attempted to divorce him.

"I shall file a counter suit," said John. "Why, I signed an agreement with her that will tie up my salary for the next four years. I promised to pay her for my board during the weeks I wasn't working. I signed it believing Hedy meant to reconcile with me. I was so happy to have her back that I signed the papers against the lawyer's advice."

After this Hedy and John got together. There will be no battle royal over property settlement in their divorce case. Greg Bautzer, John's attorney, has made a new settlement for John, which is equitable.

John says he loves his two babies and Hedy very dearly. When he was in New York on the stage, he called me to tell me how worried he was about Hedy, and to ask me to beg her to join him there.

After hearing both sides—John's and Hedy's—I'll admit, as a reporter who has covered the Hollywood beat for years I am completely baffled.

Of only one thing do I feel reasonably sure: This divorce, if it comes to pass, will not solve Hedy's problem of finding happiness. That comes from within a person—not from without.

THE END

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"Does Things" for Your Figure
Designed for uplift, separation, and firm support! Finest quality rayon SATIN... trimmed with filmy embroidered net. Molds your bust into high, rounded lines of youthful loveliness! Adjustable straps...elastic back. Grand value! Sizes 32 to 40—A, B, C Cups. (A—Small; B—Medium; C—Full) WHITE or BLACK.

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SMOOTH START!
with hair neat
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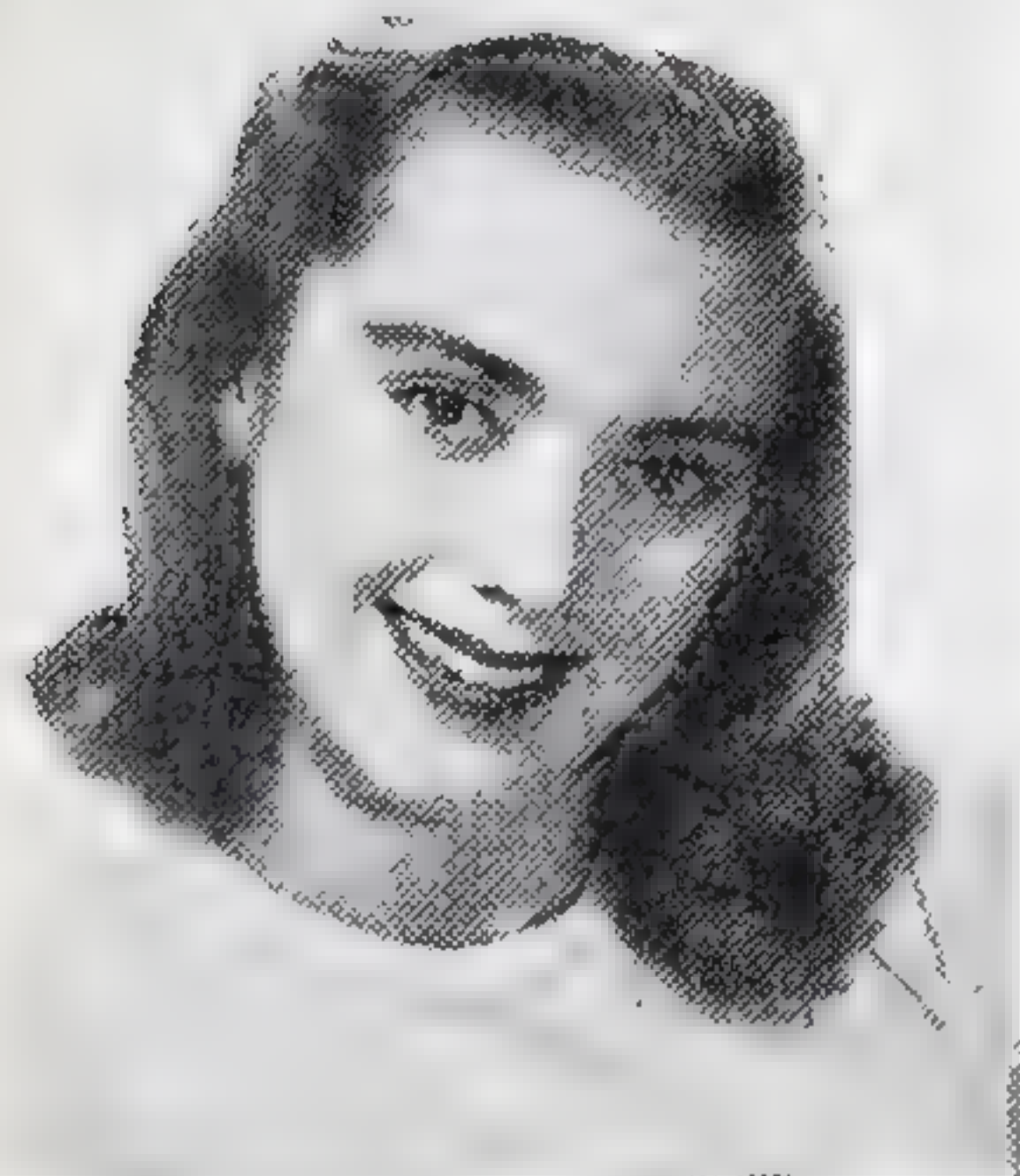
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Beauty Spots



Marilyn Nash,
"The Girl" in
"Monsieur Verdoux"

By
Mary Jane Fullton

If It's a Boy

There'll be a baby soon in the MARILYN NASH-PHILIP YORDAN home, after almost two years of happy marriage. The big event is scheduled for September. If it's not a boy, they'll have to think of another name than "Danny." That's the one already picked by the prospective father. But if it's a girl, they'll be just as proud and happy. The babe will have noted parents. Pop's the famous playwright—Mom's Charles Chaplin's newest discovery. She plays opposite him in "Monsieur Verdoux."

Mom's a Beauty

When interviewed at the Sulgrave Hotel in New York, it was a hot, humid Summer morn. Yet Marilyn looked cool, dainty and refreshingly girlish in her chic, figure-concealing gray maternity dress. . . Hers is a wholesome, healthy beauty; baby-fine, ash-blond hair, skin evenly tanned to a dreamy honey color and neatly groomed, heavy dark eyebrows, which emphasize the hazel shading of her friendly eyes. Before returning to Hollywood, she flew to Detroit to visit her mother, Mrs. W. A. Downs.

Happy Mother-to-Be

MARILYN has that spiritual radiance the promise of motherhood gives. At first, she said, she craved sweets, and ate too much. After gaining twenty pounds, she decided to adhere to her doctor's diet orders. Consequently, she hasn't gained another ounce, her complexion has cleared and she claims she feels wonderful. . . . The first few months, she noticed her skin was dry and her hair dull looking. Daily massage with a rich lubricating cream or oil soon made her skin lovely again. Brushing a light, greaseless dressing on her hair quickly restored its former shimmering beauty. She had the dentist check on her teeth. She discarded high-heeled shoes for low-heeled ones, and found she not only looked more graceful, but could walk comfortably a mile or more a day. . . . Lily of the valley, lilac, gardenia and carnation toilet waters and colognes are her fragrance favorites. If women wear pretty maternity clothes, and keep well-groomed during pregnancy, advises Marilyn with wifely authority, husbands will think them more beautiful than ever. From the look in her eyes, Philip must have told her *she is!*

"TWIN" REASONS FOR LINIT

\$14.95
- 6.95
\$8.00

LINIT STARCH

Can you tell which is which?

TEACHER can't tell them apart—twin or dress! For though one little frock cost \$6.95 and the other over *twice* as much, both were laundered with LINIT* Starch. That means they are equally crisp, fresh and dainty.

LINIT is an easy, wonderful way to make everything washable look its best. It gives a smooth, soil-resisting finish that busy mothers appreciate. No white streaks on colored fabrics. No white spots. Easy directions are on the package.

The pink dress
cost \$14.95



*LINIT IS A REGISTERED
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REFINING COMPANY,
NEW YORK, N.Y.
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...ADDS THE *Finishing touch*

Which Twin has the *Toni*?

(and which has the beauty shop permanent? See answer below.)



Jane Brown, of Chicago, the Toni twin, says, "I'm so pleased with my home permanent that it's Toni for me from now on." And her twin, Patricia, exclaims, "We'll be Toni twins because my next permanent is going to be a Toni, too."

Yes, you can give yourself a lovely Toni Home Permanent for your date tonight.

The proof is in the picture! Yes, this photograph of the Brown twins shows you that a Toni Home Permanent is every bit as lovely as an expensive beauty salon permanent. Beautiful waves, deep, soft, and natural-looking. The saving comes in giving yourself the Toni Permanent at home. It's easy as rolling your hair up on curlers. So convenient and comfortable, too. No waiting for appointments. No sitting under a hot dryer. In just 2 to 3 pleasant hours, Toni gives you a luxurious wave that's guaranteed to last just as long as a \$15 permanent — or your money back. So try Toni today. Ask for the Toni Home Permanent Kit at any leading drug, notion or cosmetic counter.

Jane, the twin at the right, has the Toni Home Permanent.

De Luxe Kit with re-usable plastic curlers
\$2.00

Regular Kit with fiber curlers
\$1.25

Refill Kit complete except for curlers
\$1.00

All prices plus tax • Prices slightly higher in Canada

Toni

HOME PERMANENT

THE CREME COLD WAVE



Photoplay Fashions

Adele Whitely Fletcher

Director

Peggy Thorndike

Fashion Editor

Gerry Southmayd

Fashion Service Manager

Jack Force Jr.

Fashion Art Director

Ben Studios

Photographers

John Engstead

West Coast Photographer

Ann Blyth

She was born at Mt. Kisco, N. Y., on August 16th, 1928. At five she made her professional debut on the radio. It was her work in the stage play "Watch on the Rhine," in which Paul Lukas was starred, that brought her a movie contract. At first, having a beautiful coloratura soprano voice, she was cast in pictures in which she sang. Then, playing Joan Crawford's daughter in "Mildred Pierce," she achieved her ambition to rank as a dramatic actress. You will see her next in the Mark Hellinger-Universal-International production "Brute Force."



For the fall season—this eye-catching plaid outfit with its newsworthy cape. In three pieces. Designed by Tailored Lass in light worsted wool. Sizes 9-15. About \$18 at Carson, Pirie Scott & Co., Chicago, Ill., and J. P. Allen & Co., Atlanta, Ga.

Photoplay Fashions

(For other stores in your vicinity write to the manufacturer listed on Page 104)

Line Appeal

Olga San Juan is a girl from Brooklyn, where she was born on March 16, 1927, of Puerto Rican parents. Especially noted for her Afro-Cubano songs and dances and Brazilian sambas, Olga came to Hollywood after a success at the Copacabana in New York. You'll see her next in Paramount's "Variety Girl"

The long moulded look, so popular this season, is achieved by Doris Dodson in this striped middy top and plaid skirt. A sheer wool in aqua and black, red and green, or yellow and brown. Sizes 9-15. About \$17.00 at Kaufmann's, Pittsburgh, Pa., and Mandel Bros., Chicago, Ill.

(For other stores in your vicinity write to the manufacturer listed on Page 104)



Mona Freeman was born in Baltimore, Maryland, on June 9th, 1926. She was educated in Pelham, New York, and was a model for school-age fashions before she went to Hollywood, married Pat Nerney, an auto agency executive, and after playing a few minor screen roles, captivated audiences everywhere with her *Miriam*, the bobby-sox sister with ideas and ideals, in Paramount's "Dear Ruth."

Slim princess lines and a soft rounded shoulder are featured in this beau-catching dress of lightweight wool by Carole King. Also in blue and gray or lime and luggage. Sizes 9-15. About \$11.00 at the H & S Pogue Co. (Junior Miss Dept.), Cincinnati, O., and Scruggs-Vandervoort-Barney, St. Louis, Mo.

(For the name of the store in your vicinity write to the manufacturer listed on Page 104)

So

Sophisticated

Joan Lorrington, born in Hong Kong on April 17th, 1926, was educated in English schools in the Orient. She and her mother came to the United States in 1939, when her father saw that war was inevitable. Before he could follow he was placed in a Japanese concentration camp where he remained for the duration. Joan Lorrington is the name she adopted for professional purposes—shielding her real name for fear of Japanese retaliation against her father

For glamour girls only: A moire suit by Barbara Field. With a jacket that dips slightly and flares dramatically . . . With a scalloped edge on its cutaway jacket . . . With silver buttons . . . In black, brown or gray. Sizes 9-17. About \$20.00 at Maison Blanche Co. (Junior Shop), New Orleans, La., and Gimbel Bros. (Junior Center Dept.), Milwaukee, Wis.

(For other stores in your vicinity write to the manufacturer listed on Page 104)



PHOTOPLAY'S

Pattern of the Month



Shirley Temple wearing the Stevenson suit in RKO's "Honeymoon"

Dress like a star . . .
Have the suit Shirley Temple wears
in RKO's "Honeymoon"—created
by studio designer Edward Stevenson
Make it from a Photoplay Pattern

During the autumn and winter days ahead you will find this Shirley Temple-"Honeymoon" suit the perfect answer to that eternal question, "What shall I wear?" Its charming young dignity makes it a wearable fashion for business, school or dates . . . And there is no end to the variations you can plan with collar and cuffs. They might be the same fabric as the suit itself. They might be white or a solid contrasting color. Or they might be fashioned of a checked or striped fabric . . . The three Botany swatches shown below, all of which tailor superbly, were chosen as likely fabrics for this suit by our fashion editors with Designer Edward Stevenson's approval.



Brown Baronette Crepe



Pink Gabartwill



Toast Flannel

Photoplay Patterns,
205 East 42nd Street,
New York 17, New York
Enclosed find thirty-five cents (\$.35) for
which please send me the Photoplay Pat-
tern of the Shirley Temple-"Honeymoon"
suit in size (Circle size-you wish) 11
13 15 17
My name and address is:
Name.....
Street.....
City.....State.....



Joan Larring acted for the first time when, at thirteen, she came to Hollywood. Previously, when she was six, she had danced in the Orient, but as an amateur. Her performance as *Bessie Watty* with Bette Davis in "The Corn Is Green" established her as an actress of great promise. You'll see her next in "The Gangster" and "The Lost Moment"

Wherever

You Live

You Can Buy

Photoplay Fashions

If the preceding pages do not list stores in your vicinity where Photoplay Fashions are sold, write to the manufacturers listed below:

Plaid Skirt, Red Blouse, Plaid Cape
House of Novy
315-21 West Adams Street
Chicago, Illinois

Striped Top—Plaid Skirt
Doris Dodson
1120 Washington Avenue
St. Louis, Missouri

Princess Dress
Carole King
641 Washington Avenue
St. Louis, Missouri

Moire Suit
Barbara Field
318 West Adams Street
Chicago, Illinois

Two-Piece Gabardine
Korach Brothers
913-921 West Van Buren Street
Chicago, Illinois

A long torso look—that's the thing . . .
A full cuffed sleeve—that's the thing . . .
A flattering yoke effect—that's the thing . . . All in this Johnnye Junior design in Berlinger gabardine. Cocoa and beige, claret and pink and black and aqua. Sizes 9-15. About \$13.00 at L. S. Donaldson Co. (Junior World Dept.) Minneapolis, Minn. and The Harvey Co. (Young Nashville Shop) Nashville, Tenn.

(For the store in your vicinity write to the manufacturer listed above.)

**a
typical
Carole King
girl**



Carole King

DRESSES FOR JUNIORS

"SPECTATOR"... for the well-turned-out look. An Exclusive Carole King plaid wool and spun rayon. Junior sizes 9 to 15. Under \$13.00. At one fine store in your city.

Side View

of Edward Stevenson MIRACLE MAN

Eddie Stevenson, who created the Shirley Temple "Honeymoon" suit which is PHOTOPLAY's pattern this month, has a way with clothes that makes him one of Hollywood's top designers. Whether the call be for a soft dance dress or a flannel nightgown, Eddie is certain to dream up something new, feminine and utterly appealing. And he's a miracle man when it comes to draping a skirt so that inches disappear from the hips, or whittling down a waistline with darts and tucks strategically placed.

Ever since the day he was graduated from high school Eddie has concerned himself with making American women more beautiful. And even before he had his di-

ploma, his summer holidays used to find him working in the studios' designing rooms. His first full time job was Assistant Designer at the old Fox Studios. Then he was head designer at the First National Studios. Then he spent a year creating clothes for all of the stars who had worn his designs on the screen and wanted the same magic in their personal wardrobes. As designer at the RKO Studios, where he has been associated for many years, Eddie dresses stars like Shirley Temple, Ginger Rogers, Rosalind Russell, Hedy Lamarr, Laraine Day, Carole Landis, Dorothy McGuire, Olivia de Havilland and Anne Shirley.

"Stevenson clothes" according to



the stars who love them "are never flagrant or loud." To a perfectly tailored suit Eddie will add such little soft touches as cut-stone buttons, round lapels, or a bunch of forget-me-nots in a pocket. For he believes that irrespective of how smart a woman looks, she should be pretty and feminine too.

Above all Eddie Stevenson implores women to make the most of their very own type. In other words, if you are the fluffy type do not copy your sleek sister. And if you have a small waist, or lovely shoulders see to it that every dress you own accentuates these features.



Fashion is Fun

And Makes You Lovelier



For a different look in gloves, try this idea with a pair of plain white shorties. Stitch carefully over the original stitching with colored thread. Say your thread is green. Then cut out of plain green fabric your favorite symbol which might well be a shamrock. Stitch the small shamrock on the cuff. You'll not only have a pair of gloves with a real made-to-order look but you'll be the envy of every colleen in town.



Are you the proud possessor of a chatelaine? A new and unusual way to wear it is to tuck flowers at the ends and drape the chatelaine like a necklace with the flowers on each shoulder. You might put two chrysanthemums on one end and a tiny one on the other for variation.



When you buy this wonderful blouse you don't have to consider what size you wear! It fits all sizes. For it has an elasticized waistband that can be

worn in or out. It's made of an exciting print jersey and designed by Baar & Beards. Wear this gay and colorful blouse under your first fall suit. The price is only \$2.98.



Here's a shoe that is a natural accompaniment for your tailored suits, tweed skirts and wool dresses. Today's walking shoes are style-wise as well as comfort-wise. This Queen Quality spectator pump can be had in either black or brown calf. They're \$9.95. (Continued on page 113)

**IT'S A DRESS!
IT'S A CULOTTE!**

DEBUTANTE *Skirlotte**



Diana Lynn, beautiful star soon to be seen in Paramount's all-star musical "Variety Girl".

A Labtex Fabric

Double-breasted front and action back. The comfortable culotte is completely concealed by the attached skirt. Buttoned sleeve for easy freedom. Sparkling colors in all sizes. Under fifteen dollars.

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Magical uplift and superb separation through the exclusive patented Bias-Cup feature makes the most of little bosoms, the least of larger ones. From \$1.50.

It's the Fit in the Cup that Counts

MADE BY **MODEL** BRASSIERES

358 Fifth Avenue, New York 1 DEPT. 4P

WRITE FOR NEW BEAUTY HINT BOOKLET

U. S. PAT. NO. 2267595

(Continued from page 57) her by Pierre Balman in Paris. It billowed and billowed and almost overshadowed the stunning "portrait print" evening gown that the hostess was wearing.

Maria's dress was of blended shades of pale blue—layer on layer under a skirt of fine white net. The bodice twisted into a drape down the center. The white net skirt and also its matching mantilla were dotted with tufts of white chenille. Gorgeous! Laraine Day was there with her Leo, and she sported a dinner gown comprised of a full white skirt topped by a black silk jersey, turtle-necked, short-sleeved "sweater." She also sported a pearl necklace of fourteen strands! Starting with a choker at the throat, the cascade descended until the longest rope fell just above the waistline. Maureen O'Hara was there in a horizontally striped dress of bright red and white silk and I assure you, it didn't make her look exactly dainty.

Joan and Bill's new house is so full of charm and comfort—and arranged for entertaining with amazing ease, since the house is not large. The dinner party was given in a large semi-living room-playroom, with comfortable cushioned banquettes against the walls, a good-sized bar, and one entire wall of glass which overlooks a lovely garden walk leading to their "ol' swimmin' hole" type of pool.

All this outdoor view was beautifully lighted during the feast. Instead of seating her twenty guests buffet-style at a lot of small tables—or even at one large, clumsy one—Joan arranged two long, narrow glass tables at an angle to each other. The floral arrangements of gardenias and white sweet peas, the leaf-green glassware and very dark green china combined for a striking and tasteful effect. Dessert "took the cake" in more ways than one. Huge platters of ice cream—the individual portions formed into various kinds of fruit (in their proper colors)—were passed along with the *petit fours*.

Dropper-inners later included David Niven, who is soon to leave for England and a visit with his two kiddies. And of course that movie, "Bonnie Prince Charlie," which he'll make over there for Alexander Korda. Anita Colby, fresh from New York, popped in too—and I noticed a shiny gadget on one of her plain black satin pumps. In answer to "What's that?" she said, "It's an earring. I lost the mate to it. I think clipping one earring to a shoe along the instep where an ornament would naturally go anyway is a wonderful way to use that one earring that everybody has lying around." Colby has an idea there!

THESE between-season days there's nothing so comfortable as a cool sheer-wool frock—just the kind Carole Landis wore to lunch at LaRue. It's a black and white dress of very light, fine wool, with its flaring skirt (about fourteen inches from the floor) that has flame red line trimmings and a small neck scarf. Howard Greer made it. Her hat, especially made to go with it, is a black beret type with perky flame red feathers. And her gloves are flame red too. Black pumps. A chic outfit for sports events and perfect under fur coats.

Lynn Bari could take in knitting for a living, if the stunning dress she actually knitted for herself is any indication of her prowess with the needles. It's so good-looking and she added an unusual and stunning touch by working gold thread into horizontal bars across the bodice—to tie in with the gold belt that finishes the costume. The lines are simple, the yarn used was fine wool bouclé in a maroon

shade. The full skirt is almost fifteen inches from the floor. Lynn thinks that a tall girl should wear her skirts just a little further from the floor than a short girl, who gains height by the longer length.

Another gal who goes for knitted dresses is Esther Williams who lolls at the movies in an early fall two-piece number of ice blue. Hers is perfectly plain, with a deep-ribbed skirt, plain round neckline and short sleeves—so much more comfortable under coats. Esther prefers platinum to gold jewelry with sports clothes and has a big flat band bracelet and a graceful platinum clip in the form of a fish that she wears at her neck.

Most of the Hollywood gals are letting the locks down in soft fullness. Nora Eddington Flynn is only one of them. Ran into her (with Errol) at a party and he, like just about every male I talk to, prefers hair that way and thinks Nora never looked so pretty. He's so right.

TWO Joans, Caulfield and Bennett, make news for this session when you want to be warm, in case it's suddenly cool, and cool but smart if it's still hot. Spotted Joan Bennett leaving Romanoff's after lunch and even her cute French poodle couldn't take all the attention away from her navy blue raw silk dress, with its simple straight lines. The jacket is banded from shoulder to waist in a heavy crepe that shades from chartreuse to emerald green. Her gloves were of chartreuse suede and her accessories were of navy. Joan wore a gold snake necklace and a big round gold and emerald clip... Joan Caulfield was caught going the other way—to lunch—her soft sheer black wool suit was a knockout. It had a collarless, cutaway jacket and the longer length skirt had a double pleat in front. The blouse was of checked white taffeta, with a little bow that tied at the neck. The jacket was lined with the same taffeta as the blouse.

June Allyson and Dick Powell who are as busy denying stork rumors this month as Van and Evie Johnson were last month (but the Johnsons' turned out to be true!) did the Strip spots one night recently and June really had something to show off in the way of a new hat that is just right for pert little faces. Of natural colored felt (she was wearing a black suit) it looked like a man's straw hat gone pretty. It settled back on her head and had French illusion green and cream colored striped satin ribbons around the crown, ending with streamers down the back long enough to sit on. June wears her hair long for the first time on the screen in "Virtuous"—and in this picture there will also be no crying scenes, for which June says, "Thank the Lord!"

Now here's some fashion news I've been saving. The two hottest tips for fall are fans—all kinds of fans—and drop earrings. The small wing-type—or any up-the-ear type of earring—will be out completely by winter. Drop earrings are coming back and though they may start conservatively—you can bet they'll hang to there before winter is over.

As for fans—they're going to be plugged for daytime as well as nighttime use. The most desired will be the little antique fans, lacey ones, beaded ones, the kind you hang from a chain at the waist—or even from the wrist. But feathered fans and fabric fans will be the vogue again before long. So hie yourself to the nearest junk shop, or antique shop, or hock shop, and pick up as many as you can—of the kind that Ma or Grandma used to love—or you'll be paying three times as much for the same ones in stores!

THE END

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(Continued from page 62) complemented with twin white and violet chairs. Half of the table is Gene's and half is Pat's. On their individual sides of the table the girls have identical lamps, identical containers for cold cream, tissues, perfume and make-up—even identical flower vases.

I was talking to Gene the other day about the bachelor-girl hall she and Pat keep so happily. "I think," I told her, "it's all due to the fact that you Tierneys have the same manners with each other that you have in public."

"Good manners after all are nothing but kindness," replied Gene. "If we remember to be kind to others, we have good manners—and to me that's one of the most important things in life. Manners show up in so many ways. You're right about Pat and me, I'm sure. It's because we observe the common courtesies toward each other that we haven't had a single argument. For instance, we never borrow gloves or stockings without asking if the other is planning on using them. Nothing is more enraging than to plan a whole outfit around a certain dress—and then discover your apartment-mate walked out in it two hours before you got home!

"Luckily Pat's and my ideas on manners agree perfectly. For a long time in our New York apartment we weren't able to find a maid. But we still wanted to give small parties for our friends. So I would vacuum, Pat would dust and together we made all the canapes long before our guests arrived. Then when they did come, we had all the refreshments ready and we were both dressed and ready to talk. Since everything had been prepared ahead of time we were able to be relaxed hostesses paying full attention to our guests. I think this is simple courtesy toward the people you've asked into your home.

"And when I'm a guest of maidless friends for a weekend I try to remember my manners too. This means that I quietly make my own bed or help clear the table—but never do I spend my time asking, 'What can I do to help?' for that gives your hostess the impression you're working so hard you're not having a good time."

TO Gene, good manners extend into clothes just as well as into actions. "Nothing is more impolite to your hostess than to dress in an incongruous way when you're going to a party she's given thought to," says Gene. "Once I went to a big cocktail party where everyone was dressed to the teeth—except one girl, who came in dirty sneakers and dungarees! I have never forgotten that. She had dressed for comfort and for less effort on her own part—which to me was as much of an insult to our hostess as if she hadn't thanked her for the party. I believe you should dress up for a party and that, once at it, you should do your share of talking and mixing to make it a success."

Gene smiled, then added, "I think we all judge people at first meeting by their manners. I know I do. Often I've met men who were rude to waiters or who insisted on bullying them into giving them reserved tables at restaurants—which to me is unbearable rudeness. I never go out with those men twice. I also feel strongly about the kind of people who get up noisily in the middle of an act and leave the theater, or who talk loudly during a night club show. They are unkind to the actors working to entertain them. Yes, to me good manners are of vital importance."

A bow in Gene's direction.

I remember something Esther Williams said to me not long ago. She made a small distinction in the word "kindness" that Gene used. Esther called it "unselfishness."

"When I was a little girl in a big family where there wasn't much money, I learned how unselfishness counted," she told me. "I remember when I'd be training for a swimming race, all my brothers and sisters sacrificed some of their own meat at meals so that my diet would be stronger. You don't forget things like that. The result is that now that I have my own home, I try to be considerate of others always. When I entertain, for instance, I try to plan the evening according to my guests—young guests like one type of party and older relatives like another. That is my notion of having good manners toward the people I've invited under my roof."

Over and over, you see, you'll find that really good manners start at home and thus become part of a personality—and are not stiff little affectations observed only in public—party manners.

Olivia de Havilland is another gal whose manners are always showing to advantage. Long ago she learned how considerate it was to hear other people out in their stories—not to interrupt with self-centered anecdotes or to try and outdo their yarns. She is what everyone loves to find and seldom does—a good listener. And she is extremely attentive toward the man most women forget: Her husband. When I asked Olivia for her opinions on good manners, she frowned thoughtfully and then answered, "Well, for one thing, I don't believe in boring people with apologies for my appearance if I look disheveled. I give people credit for noticing if my hair is mussed, and I don't like burdening them with a lot of breathless talk about it."

There we have three good ladies' opinions on good manners. Summing it all up, I think good manners boil down into the old Golden Rule: Do unto others as you would have them do unto you. This means making sure that you never hurt people the way you have sometimes been hurt. Oh, and here let me get in a Colby mania:

If your pleasant manners are defeated by irritability and exhaustion, better stop and think what causes your mean disposition. Ten to one it's caused by bad health habits. Sure you're eating all the fruits and leafy green vegetables you should be stowing away? Sure you're drinking enough milk? There's an old expression that "we are what we eat" and I, for one, firmly believe it. Or else, perhaps your surly nature is born of having a misfitting job. Sit down quietly and think out what you're after in life and then go about getting it. A job you really enjoy will take those furrows out of your forehead and the snarl out of your voice.

And that's about it—except for a brisk list of do's and don'ts. Do remember to thank your hostess always for a party—and never omit writing a thank-you note to a weekend hostess. And do be thoughtful of others from the time you get up in the morning until the time you fall into bed again—including in stores and busses. We women have become so bad mannered in public people make jokes about us. Remember the story of the man who gave a woman his seat in the subway? She was so surprised she fainted! When she came to, she thanked him and then *he* fainted!

Such stories are amusing—but oh, what a slur on the fair sex! To do our bit to end these jokes, I think we had better follow the advice of the Misses Tierney, Williams, and de Havilland. By remembering that good manners and kindness are the same thing, we'll make happiness for others and also for ourselves. And you know, don't you, what friends are the most ardent admirers of considerate and amiable women? Yes, you guessed it—men friends!

THE END

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I Meet the Menace

(Continued from page 48) down with glee.

All of us know by now that Mr. Mason has beaten up Britain's number one film star, Margaret Lockwood; battered the knuckles of the Garbo-like Ann Todd; driven to suicide the charming Dulcie Gray. But he is also noted for his pugilistic prowess with the sex that *should* be better equipped to protect itself.

By this time I was getting curious about the Junior Karloff, because his actions around the lot, reversely, appeared to be quiet, well-mannered and friendly. Determinedly unconvinced, I wanted to investigate for myself.

At this direst of moments the telephone rang, and a very lovely female voice bubbled, "Mr. Eythe, this is Mrs. James Mason. We've learned that you are making a film at Denham, and since we live nearby and you are a stranger in our country, James (she *always* calls him "James") and I thought perhaps you would like to dine with us?"

I smelled a trap, imagined full well the Masons had learned, via the grapevine, of my violent antipathy to them; they, in turn, were plotting their revenge! But I gathered up all my Hollywood bravado and gave Mrs. Mason the arch reply... "Yes!"

After work I set out for Olleberrie Farm armed to the teeth with a carnation in my buttonhole. I intended to give Mrs. Mason the carnation later on, if I was still alive, after a dinner which I suspected would be sprinkled with arsenic.

When I arrived at Olleberrie Farm, the front door was suspiciously wide open. So I crept into the starkly English drawing room, plunked myself down on a mile-wide sofa, gave the joint a quick casing, and swallowed my disappointment at not finding at least one Iron Maiden. Then, from the four corners of the room, Toy Boy, Whitey Thompson, Tree and Lady Leeds (the Mason cats) leaped upon me and began to devour me with affection.

THUS, in the midst of much cat-flapping, the Masons and Mr. John Monaghan discovered me. Johnny is a native Pennsylvanian, the Mason's closest friend, and co-author of Jim's latest film, "The Upturned Glass." They became friends when Monaghan, an officer in the United States Army, was on leave in England.

The Masons had *not* entered on broomsticks. In place of a Lucrezia Borgia I found a petite, vivacious auburn-haired girl, and instead of a saturnine cross between Merlin and Savonarola I faced a medium-tall, quizzical-looking, typical Yorkshireman. *Both smiling!* They looked quite nice. Over the proffered drink we began to talk of how he likes to write with his actress-novelist "Mrs."—professionally known as Pamela Kellino; how he wanted to go to Hollywood where he believes American efficiency in film production will eliminate the many problems that beset the actor, director, writer, producer in England. Here I dared disagree, because from experience I'd found the sole difference in production exists because of a lack of up-to-date equipment and to the shortage of stage space in the average English studio.

During a really superb dinner (a rarity in those days—as now—in England) we talked about war-time increase in English film quality. Mr. M. attributed the change to influx of stage folk like Noel Coward, Laurence Olivier, and one or two of the better British directors. Here was the first evidence of the Masons' extreme reverence for director Carol Reed, the man responsible for "Odd Man Out."

I found that Mason had turned down the male lead in "Forever Amber" because he honestly thought the part was bad for

him; that he is in the envied position of being able to pick and choose his own film parts; that he resents film producers who look upon the feature film as a medium of propaganda. He got eloquent about fans, insisting that they should organize into guilds for the purpose of setting a high standard of good manners.

Pretty nice so far. I was beginning to endure these people and I was grudgingly nursing the hope that I would be asked back for a similar evening of terror. After dinner, with an excellent port at hand (Mr. M. is a connoisseur of wines), we cozily sat around over a stew of bad English coffee while James gave one of his cats a resounding wallop on the hind quarters. (Never fear, the cat—like the myriad Mason fans—loved it and came purring back for more.)

For the perfect finale I discovered that the Masons were inveterate stayer-up-laters, so we "yakked" for hours. The evening ended with my forgetting the jealousy angle, collecting a signed photograph for the girl friend, who was undoubtedly still sitting in the Carthay Circle, and giving Mrs. Mason my carnation as I departed.

MONTHS later, after the Masons had stormily descended on New York—to what I consider an unfair reception from the American press—Buff Cobb, the girl in the Carthay Circle, and I had dinner with them at Toots Shor's. We found them to be the same unaffected, imaginative, fun-loving people who had hosted me so generously in England. Contrary to varied newspaper reports, I found James, Pamela, and Johnny as keenly interested in America, Americans, the making of good movies, the enjoyment of life, and just generally being nice people as I had before.

This statement will apparently take a lot of explaining to a heap of people, and since I am only an amateur analyst I can only base my reasons for the "defense" on a very pleasant personal relationship. To begin with, both Mr. and Mrs. Mason are rather shy—more correctly, they have a normal English reserve which leads people to think them "high-hat." They are two of the most stimulating people I have ever met in the motion picture industry. It is rare that a star of his magnitude is so completely sincere and independent in his beliefs. I'd like to be around to see what happens with them in Hollywood.

He is a bit of a mystic, and I strongly suspect is held in practical check by Mrs. M., which assuredly is none of my business, except that I genuinely admire them both and I believe them to have been unfairly maligned. One thing is certain: I smell a strong battle in the distance when once the Masons alight in the glammer town.

From an actor's point of view, I should certainly never hesitate to work for Mason (his real ambition lies in the production line) because he is a complete and utter perfectionist. I believe that only through men such as he—Hollywood has many, i.e., Adrian Scott, Henry Hathaway, William Wyler, Lewis Milestone to name a few—will the standard of American pictures be raised to the intelligence the medium has been all too slowly struggling towards for the past thirty years.

In the meantime, Jim, Pamela and Johnny came to the wedding reception of "that certain fan," whose name now is Buff Cobb Eythe. For I was the groom. With them they bore a gift in the form of a Siamese cat. Buff and I have naturally named it "The Menace."

And I might add that now I refuse to give her money to go to the movies. *This stops that nonsense!*

THE END

Fashion is Fun

(Continued from page 106)

A vest and skirt make two very versatile members of your wardrobe. You can manage so many changes with accessories for this type of costume! For instance, a lightweight turtle-neck sweater and a brightly polished leather belt for sport. Or a white blouse, a silk handkerchief tied at your throat and a chatelaine at your waist when a quick change is required. A vest and skirt made of wool jersey is an excellent investment when fall is in the air.

★



These "Skintees" are just what they sound like—panties that fit like a glove and never show a ripple even under your clingiest dance dress. They are sold packaged in cellophane and come in small, medium and large sizes. Colors are either tea rose or white. They're guaranteed not to run, and the price is sixty-five cents.

★

"Shoulders make the man" is an old saying. But every woman knows that a well rounded shoulder will give her costume that "couturiere" look. There are shoulder pads in the stores that will wash with soap and water and retain their original shape. They're called Gerry Nufoam pads and contain 90% air. Covered in light and dark shades of taffeta these pads sell at about \$2.00 a pair.

★

Having a baby? You're awfully lucky and if there are moments when you yearn for your "once little" waistline, be cheered by the new maternity clothes. They play up your pretty face and neck with lingerie collars, jewelry necklines and interesting sleeves. And one of the maternity lines is showing an excellent skirt. It is cut out under the stomach so it always hangs gracefully. Shop carefully if you're having a baby and even your best friend will say "Why, I never knew."

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Hollywood Tour

(Continued from page 47) —gay orange, green and blue umbrellas, picturesque cabanas—exactly like the movies.

After a leisurely breakfast, Shirley suggests a walk through the hotel, which is practically a miniature city. You nod a greeting at Errol Flynn, Walter Pidgeon and other famous movie folk, getting in a few sets of tennis before lunch—and spy Ginger Rogers and Eleanor Powell in one of the shops—Eleanor looks so happy to be home again after her successful dancing engagements in the East. You wander around—just plain rubber-necking, but so-o-o relaxing and in such good company.

Before you know it, it's time for lunch. Where else but the Brown Derby? Shirley chuckles when you spy the queue of autograph fans outside the Derby and stops a moment to sign their books. John grins but also signs. Inside a long line of would-be diners, waiting for tables. Lucky you—your table was reserved in advance. A waitress in a charming balloon parachute skirt takes your order—you've decided on a Derby special, scrambled eggs and tomatoes. You're not disappointed when it arrives. Food for gods—and the stars.

It's Shirley who suggests you have your dessert out at Wil Wright's Ice Cream Parlor—emporium of frozen delight next door to LaRue's. Shirley confesses that ice cream is her favorite dessert, and that she and John often go to Wil Wright's after lunching or dining out.

Wil Wright's, with its peppermint-stick pole outside and merry-go-round roof, could only happen in Hollywood. It was opened about three months before the war—when three young men decided good ice cream would sell anywhere. When war broke out these boys traded their ice-cream paddles for guns and went into the service. Nothing, however, keeps good ice cream down, so when they opened up again out on the Strip, their ice cream (secret formula) became the rage of Hollywood.

Joan Crawford, Joan Caulfield, Gail Patrick and Judy Garland are among the many who may be seen at Wright's at most any time of the day or night. Eddie Cantor sends this ice cream to his daughter in New York. Hollywood stars down in Mexico find themselves dreaming of Wright's and have the cream sent down air express.

How about a movie? Shirley asks. So off you go to Grauman's Chinese Theater on Hollywood Boulevard. This pagoda-like building is a Hollywood landmark. Footprints of famous stars, both past and present, are immortalized in cement. Shirley delightedly shows John her footprints—he had never seen them. She tried fitting her foot into the impression made when she was a child star but, small as it is, her foot didn't fit the original print. Recently Grauman's asked Shirley to make another impression beside the original one, and if she does she will be the first actress in Hollywood to have her footprints done in cement twice—once as a child star and later as a grownup. You invest in several bags of popcorn, and then into deep restful seats to watch the latest flicker.

When you come out it's late afternoon. John suggests eating at The Tropics. Shirley tells you that ever since she can remember she has been going to The Tropics at least once a week for dinner—first with her mother and father, and afterward with John. You eat outdoors. There's wonderful Chinese food in an oriental setting of bamboo tables, leis of flowers for the guests, palm trees, soft music. In this romantic setting you can appreciate why Sugie is known as the Cinema Cupid.

And now it's time to bid your hosts goodbye. Shirley and John assure you they have enjoyed their "Tour" as much as you. Shirley says that even though she has lived in Hollywood for years, she always finds something exciting and new about the places you have visited.

THE END

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Till Work Do Us Part

(Continued from page 39) about her pictures, it's Judy Garland. But if you talk about anything long enough, you can scare and exhaust yourself.

"I can't sleep," Judy admits frankly. That's one way of starting a nervous breakdown.

The sooner Judy stops making pictures with her very excellent director-mate, the happier she'll be. The same goes for Vincente. Because their movies have become more important than their marriage.

Something very similar happened with Rita Hayworth and Orson Welles. Next to Judy, Rita, when she was working with Orson in "The Lady from Shanghai," was the tensest person you've ever seen in your life. She'd collapse in her dressing room at least once a day. "Orson and I never stop talking about the picture, day or night," she wailed.

Once when I visited her on the set, it was the birthday of their two-year-old daughter, Rebecca. Four o'clock came.

"Aren't you going to the party?" I asked Rita, who was pacing up and down the set like a caged kitten.

"I don't know, I don't know," she said with an appealing glance at Orson.

At four-thirty he let her go—and added, "Don't forget to be back here at seven!"

No wonder, when Rita finally escaped, she screamed, "I just couldn't stand his genius any longer."

AND that raises the question, are husbands and wives in Hollywood taking too much of a chance with their marriages by working together? You'd naturally think that there would be fewer hazards to a Hollywood marriage under such circumstances, because husband and wife would have a close and common interest, and perhaps even more important, there wouldn't be the danger of romantic attachments elsewhere. Nevertheless, see what happened to Red Skelton and his former wife, Edna, his writer and manager.

"Too much work and not enough marriage," Red explained when they called it a day. "When I go home at night, I don't want to talk shop. I want to make love to my wife." Now they both go home to someone else—Red to Georgia, and Edna to Frank Borzage. As a result they like each other as persons a great deal more and do better work together because now they don't quarrel. They had to choose between work and marriage, and they chose work.

Sue and Alan Ladd made just the opposite decision. You know, of course, that Sue "discovered" Alan and got him started in Hollywood. And for a while after their marriage, Sue continued to work as Alan's agent. I saw them in New York on their honeymoon. At that time Sue made the startling statement, "I'm selling out as Alan's agent. I want to be his wife, not his agent. That's for someone else, not his wife." In due course Sue "sold" for \$50,000. She could have held on and made \$50,000 a year. Today Alan and Sue and their two children are among the happiest family units in Hollywood.

Of course, it's hard to predict about any Hollywood marriage, but Deanna Durbin and Felix Jackson have a much better chance of keeping their marriage intact, now that Felix has said "goodbye" to Deanna's career. Their working life was not a success. Felix was Deanna's producer, and he gave her bad-girl roles and tried to make her a sophisticate. Deanna is at her best, and always will be, playing nice happy girls on the screen. She looks wholesome and healthy, and anything else is wrong. So before Deanna could blame her mate for her pictures, he walked out



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of her career. As of this writing, the rumors of marital breakup have ceased.

But Maria Montez and Jean Pierre Aumont are proof that some husbands and wives can work together—and stay married. Perhaps because Maria is an unabashed exhibitionist. When they co-starred in "Atlantis," they made love all over the set, in and out of the scenes.

"It's a crime to take the money," grinned Jean Pierre, who nevertheless pocketed his \$75,000. "Jean Pierre is the most wonderful actor and the best husband in the *whorl*," said Maria between kisses.

Roz Russell can take it—that is, she can take her husband, Fred Brisson—at work and at play. Roz and Fred are two of the partners in Independent Artists, a company formed nine months ago to star Roz in one picture a year and to make three others with Roz and Fred as producers. Well, they're still married! Of course they haven't really come to grips yet with a twenty-four-hour-a-day working schedule. Give them a year after they make their first picture together. Then we'll see.

GINGER ROGERS and her Jackie Briggs are in the same star-producer working boat—so are Joan Fontaine and her producer-mate William Dozier. It's an odd thing about gals who work with their husbands. They seem to find it difficult to get their pictures rolling. Ginger and Jackie have been hemming and hawing for a year now—and they haven't yet started "Wild Calendar," which Briggs is to produce with Ginger as the star.

And Miss Fontaine. For six months she and Producer Dozier made every kind of plan to begin "Thunder on the Hill" with Joan starred. Then it was postponed indefinitely. Can it be that pictures planned in the office are scrapped in the bedroom? It's easy to talk yourself out of a good idea.

There's Teresa Wright and her husband Niven Busch. Niven produced as well as wrote "Pursued," Teresa's picture with Robert Mitchum. I was on the set when Niven decided to cut one of Teresa's big scenes. She burst into tears and production was suspended for the day. But she must have put in some good homework because the scene was back in next day!

Lauren Bacall says flatly that she doesn't want to work unless it's with her husband, Humphrey Bogart. Otherwise she'd just as soon retire and be a wife only. And she's right, because Bogey is not an egomaniac. He's really anxious for his wife to be a success on the screen. In their last picture, "Dark Passage," you see little of Bogey. It's all Bacall. As long as he keeps that up, their working and married partnership is bound to be a success.

The same goes for Merle Oberon and her cameraman husband, Lucien Ballard. Merle and Lucien "sell" themselves as "a package." If you want Merle, you have to take Lucien. And vice versa. So far this has worked fine. Because not only is Merle protected on the camera angles but, unlike Linda Darnell and her cameraman mate, Pev Marley, Merle and Lucien work at the same time and are always free to vacation at the same time.

June Allyson wants to make pictures with Dick Powell. "It's the dream of my life," she's always telling me. But she's so happily married that it would seem a shame to run the risk.

It's one that John Payne refuses to take. "An actor must watch out for himself," explains John honestly. "And Gloria wouldn't understand—especially if it interfered with *her* role."

So there you have it. With some it works—with most it doesn't. So why take the chance? Would you?

THE END

ABOVE ALL . . . UNDER ALL . . .

DOVE SKIN

The Saga of Jennifer

(Continued from page 67) Jennifer once said laughingly.

After seeing Katharine Cornell in "Wingless Victory" some five times, Jennifer wrote her for advice about how to become an actress and will never forget her answer. "There's only one way to become an actress . . . and that's never to give up trying to be one."

"I've never forgotten that," Jennifer has said since. "I'm still trying to follow it."

Today directors talk about how Jennifer virtually "lives" every part while she's playing it, fairly breathing her own life into it. She always has. So much so that once during a school play when she was supposed to take poison, she played the scene so realistically some children jumped up from their seats shouting, "Don't let her take it—don't let her!" When the curtain fell they were sure she was dead.

This same sincerity later prompted Director Henry King to say that among the various stars he tested for "The Song of Bernadette," only Jennifer actually saw the Vision. "In twenty years as a director I've worked with many fine actresses, but few inspired ones. And she is inspired."

Her former French teacher, Marie Gicquel Barrett, who first brought the book to Jennifer's attention and urged her to try for the part, remembers many "inspiring" performances Jennifer used to give on a bench under an elm tree in the back yard of her home in Tulsa. Nobody had more faith in her future than this French teacher and Jennifer's first dramatics teacher, Mrs. Irene Kendle. It was of the latter that Jennifer said, when she first came to Hollywood, "She taught me everything I know."

Curiously enough, all this absorption in what must have seemed to others a make-believe world did not cut her off from having friends. A great deal of it was due to the qualities of the girl herself. Jennifer's greatest desire always was to be just one of the "gang."

Certainly her native generosity of spirit was an important factor in cementing lifelong friendships. When she was chosen May Queen for her class at Monte Cassino, she said unhappily to her best friend, Ruth Bowers King, "This is silly. I don't want it. You should be queen." Not until years later did Jennifer's other good friend, Mary Birmingham, discover how she had become class valedictorian. Originally Jennifer had been asked to accept the honor but she refused in her friend's favor, saying quickly, "Let Mary do it. I'm doing so many things."

Unlike the other girls in their gang—"The Toppers," they called themselves—Jennifer cared little about social events. "Dates bored her to death," says Mary. "Whenever she went out with us she took the whole crowd by storm and was always the most popular, but she just didn't care for anything but acting."

When the other girls daydreamed about the future, most of them agreed they'd get married when they were twenty-five.

"Not me," Jennifer would break in. "I'm going to wait until I'm thirty-five!"

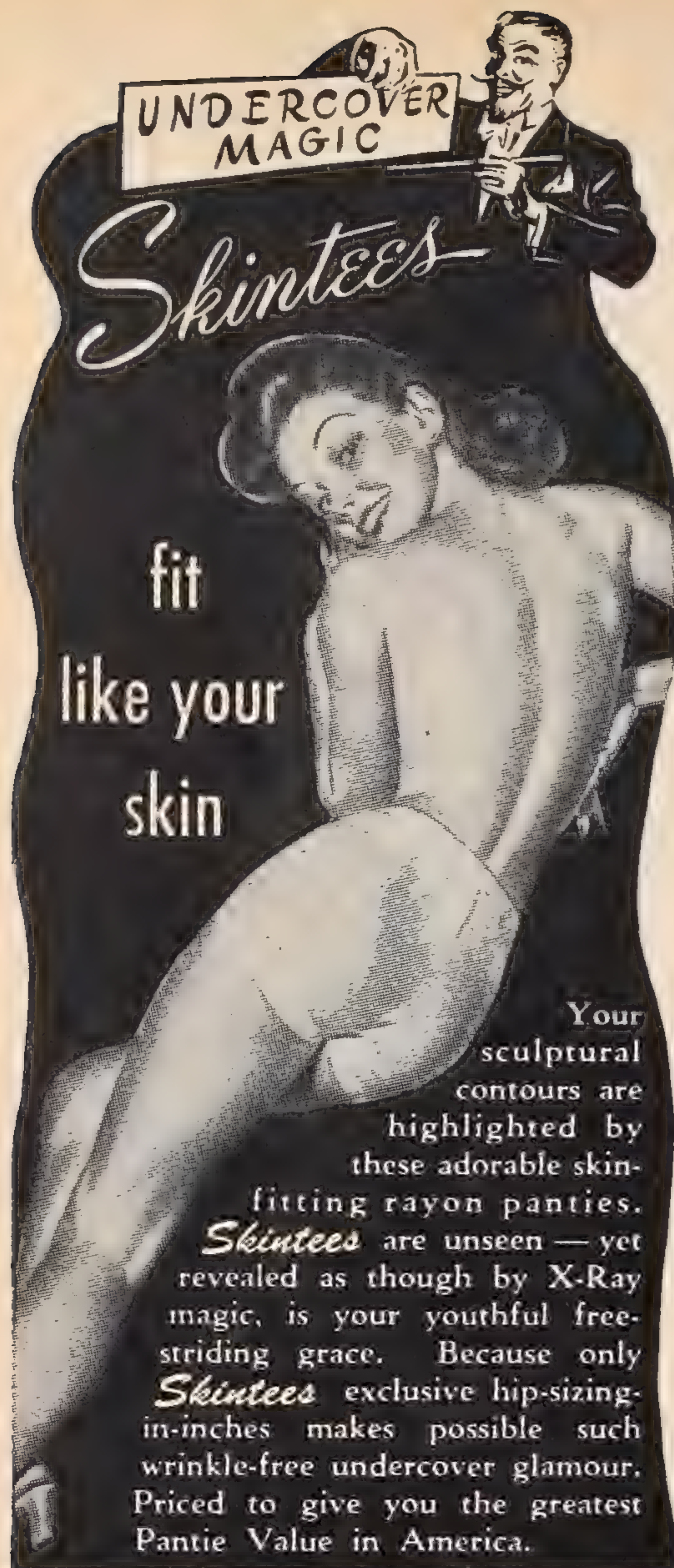
"Then Phyl was the first in our gang to get married," they laugh now.

IN those days, Jennifer liked to stop by Wolferman's store and buy candied apples, getting the steering wheel all sticky as she alternated between driving and eating the rest of the way home. A special lark in those days meant going on a hamburger binge. She would have a friend over to spend the night and, instead of raiding the icebox when they got hungry, they'd make sure the rest of the household was asleep, dress and go buy a sack full of hamburgers, then drive out to a country road, park and eat the whole sackful and listen to the car radio.

The close association of the girls was broken temporarily when the Monte Cassino days were over and it was time to go on to college. Ruth went to Texas University, but Jennifer after careful study chose Northwestern University in Evanston, Illinois, because of its excellent drama department. However, they were inseparable during vacation periods. Once when Ruth had two more days of vacation than she, Jennifer deliberately missed her train back to Northwestern so that they could drive out into the rain-soaked country for a long excursion together.

At Northwestern Jennifer met David Bruce, whose name was then Andy McBroom. It was to mark a new era for both of them, for Bruce, fired by Jennifer's enthusiasm, returned with her to play leads in the stock company which Papa Isley had finally been persuaded to back when he realized it was useless to try to dissuade his daughter from a career of acting. The "Mansfield Players" was directed by Richard Mansfield Dickinson and Jennifer, of course, was its leading lady.

But make no mistake about it, she carried her end of the load, as Dickinson himself would gladly tell you. They travelled by automobiles during that hot summer, with the scenery lumbering



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along in a truck ahead of them. Though her father owned the company, Jennifer never ducked any of the hard work. She helped put up scenery, painted, cleaned up the stage and worked props. Her parents usually joined them wherever they were playing on weekends and brought their laundry, which they'd sent back to Tulsa by them the week before.

Jennifer worked up quite a rolling repertoire in "The Family Upstairs," "This Thing Called Love" and "Smilin' Through," which latter she particularly enjoyed because of its dramatic depths and haunting love scenes.

But opening night of her first "professional" engagement with the Mansfield Players was anything but auspicious for Jennifer. She fluffed some lines of "This Thing Called Love" and further disgraced herself in her own eyes by knocking over a lamp and breaking it. She was completely crushed. She wanted to pay for the broken prop out of her own allowance and it took the combined persuasion of her parents and all members of the cast to get her back on stage again the next night.

She's still extremely self-critical about her own work, magnifies out of proportion any small failure, and studies any lukewarm reviews conscientiously, saying, "They're very helpful to me."

ALL these years the remembrance of Broadway and Ruth Draper's name in brilliant lights had been locked away in Jennifer's mind like a precious jewel. The time was not at hand when she must get to New York to learn more of her chosen career. Under her persistent campaign, Mother and Dad Isley finally broke down and agreed to her attending the American Academy of Dramatic Arts.

There she met the tall, lanky youth from Utah who was to become her husband. They were a match for each other in enthusiasm and impetuosity. What more natural than that in due course Jennifer should carry him back home to Tulsa to do a dramatic radio series with her? Thus listeners of KOME were presently taking in their stride the earnest young voices of Phylis Isley and Robert Walker on a half-hour dramatic show Sunday afternoons.

Jennifer was insistent that the scripts have two equally good leads. "Bob has so much more talent than I have," she would say.

Jennifer's sudden decision to marry Bob was part of the pattern of her impulsiveness—and at the same time of her natural reserve. A girl generally confides her romantic plans to her best friend, but even Ruth King had no idea of what was brewing until a week before the wedding.

They were married early one morning at the Christ's King Church. It was a private family wedding with only some ten people present. Jennifer wore a Peter Pan-ish hat with high crown and a red velvet suit, which she used to say brought her luck.

This optimism was undoubtedly prompted by the fact that after she and Bob had decided to shake the dust of Oklahoma from their feet and try their luck in Hollywood, Jennifer had succeeded in getting a job at Republic Studios. Her first screen role was with John Wayne. Then she appeared in the "Dick Tracy" series. There was even talk of teaming her with Roy Rogers.

But things weren't going well for Bob. New York might be a chance for both of them. So the Walkers bundled their possessions into their car and headed East.

The rest is a twice-told tale. How after a struggle Bob began to find success in radio, while Jennifer kept house and bore their two children, Michael and Bobby, just eleven months apart. How Jennifer walked



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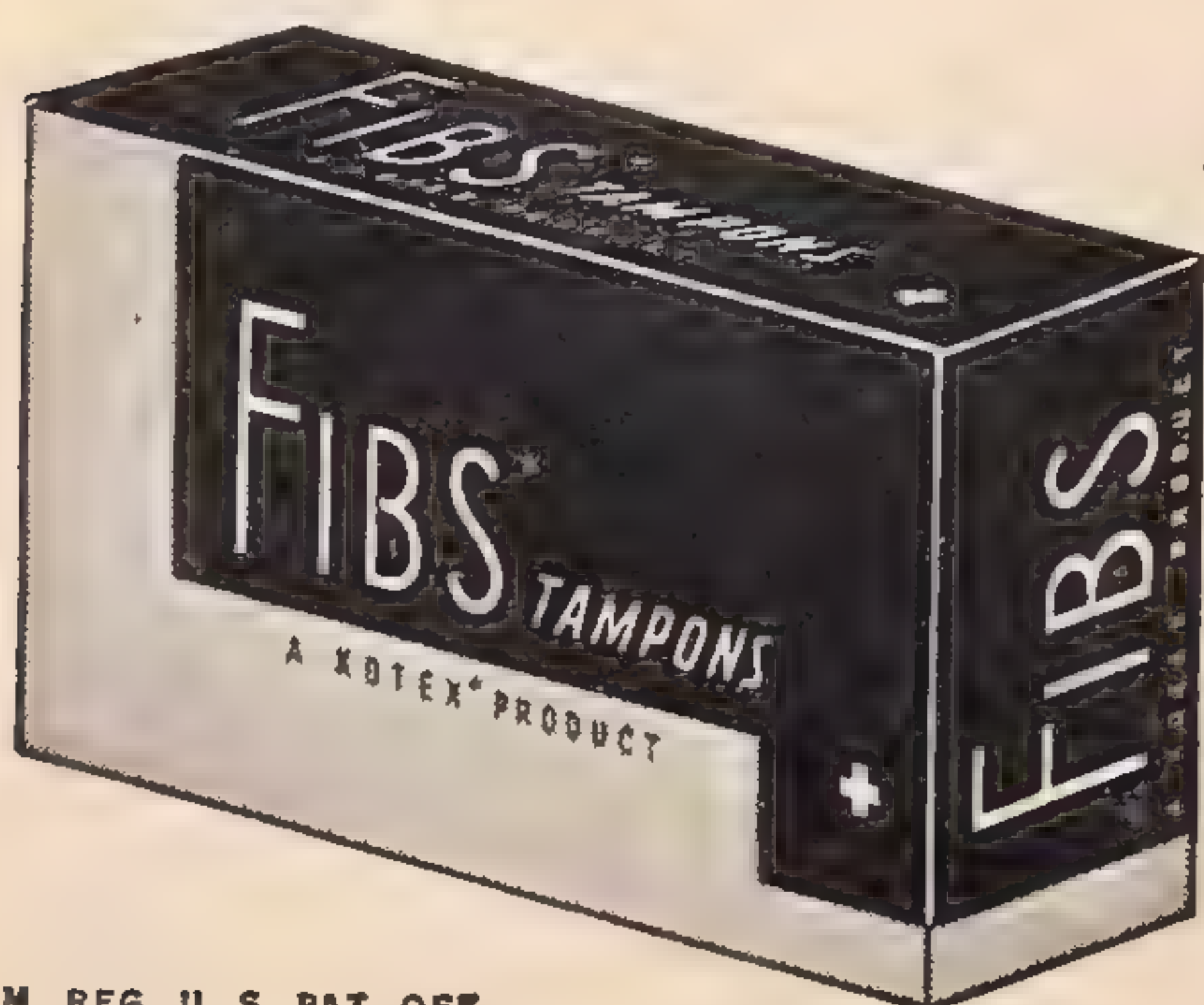
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in cold to read for David O. Selznick and came out with a contract, thereafter to enter upon a period of intensive study under his coaches. How the call came for her to go to Hollywood to prepare for "The Song of Bernadette" and Bob landed a Metro contract.

But the luck of the red velvet wedding suit was beginning to fade. About the how and why, Jennifer and Bob have always been silent. But most of Hollywood could take lessons in the conversational loyalty each has displayed where the other is concerned and in the manner in which they've worked together to keep their separation from being any more painful than necessary to their two children. And it's no secret that during his publicized "disappearance," when the studio was alarmed over his absence, Jennifer drove back to Hollywood alone early in the morning from her vacation at Delmar to get the latest news of him.

MEANTIME, "The Song of Bernadette" had hurtled a new star across the Hollywood skies. But the girl from Oklahoma couldn't face the labyrinth of a Hollywood opening. Clothes, photographers, reporters, dinners, parties and the awful moment when she would have to walk the red carpet between the rows of premiere bleachers, with the microphone raising its slender neck like a snake about to strike.

She would save her first taste of success to share with her friends at the Southwestern premiere which was held in her home town.

With her two boys, she climbed aboard the train for Tulsa, the black taffeta dress she'd bought for her Hollywood debut as a star tucked away in her bag. The studio had offered to send a maid along but Jennifer declined. They started out with a nice box lunch which was promptly upended on the floor. And the problem of keeping the boys safe together in their upper berth in the drawing room was almost too much. "Whew!" she laughed when her father and Ruth King met her at the Kansas City station to accompany her on home.

The town turned out to meet her when the train pulled in. "I'm so glad to be here I could almost die!" Jennifer said.

She wore a yellow and brown tweed suit, alligator pumps, and carried a large felt hat that impressed the members of "The Toppers" there to greet her. "She never used to even own one," they said.

But she was the same "Phyl" they'd always known. The only reference she made to her new screen status was while signing an autograph. "I never could make a decent 'J'—and now I have to make two of them," she laughed.

Huge banners saying "Welcome, Jennifer Jones" were strung across Main Street. Giant posters of Norman Rockwell's painting of her in the character of Bernadette stood up high on the corner of the First National Bank and in the window of a local department store. Two others, six by eighteen feet, were mounted over the marquee of the Ritz Theatre for the premiere.

That night Jennifer saw her childhood dream come true. Her name fairly blazed in lights over Fourth and Main Streets, Tulsa's "Little Times Square," while on the sidelines hundreds of home-townners applauded the new star who was born.

It was thrilling, breath-taking—but not terrifying like a Hollywood premiere.

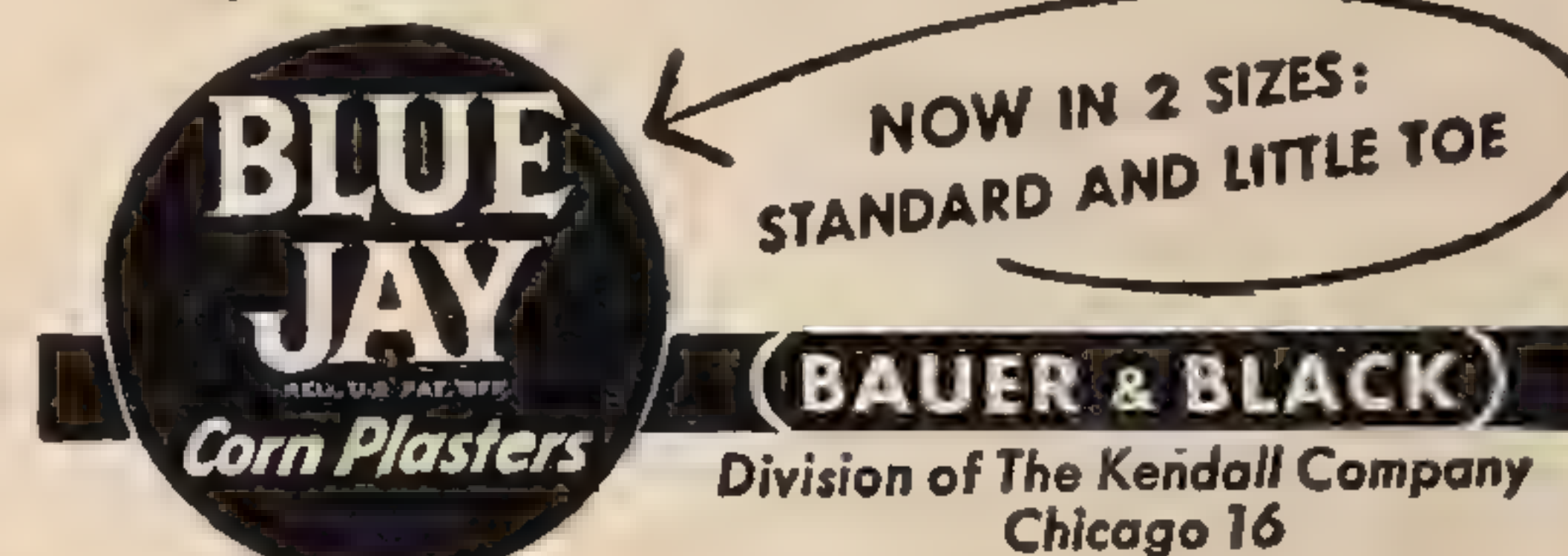
Even today she still has to brace herself for a function like the "Duel in the Sun" premiere. You see her step out of the limousine and pause politely for the cameramen. But her hands are trembling. She hurries as quickly as possible down the

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last red mile of carpet, body tense, looking neither right nor left until she reaches the haven inside the theater. It's her night to take bows but, being Jennifer, she can't. Perhaps it is this same tenseness and reserve which has prevented her from making many Hollywood friends. Then again, her loyalty to her Tulsa chums may be responsible. A more practical explanation is her complete devotion to her work which has confined her contacts to those connected with it—hairstylists, make-up people and most particularly Anita Colby who was Selznick's directress of women stars and who now is like a sister to her.

TODAY Jennifer is one of the hardest-working stars in Hollywood. As evidenced by her performance of the perils of Pearl in "Duel in the Sun," which would have tired any serial queen. Jennifer admits by way of understatement that it was "the most vigorous thing I've ever done." She climbed over Arizona cactus and rocky crags with a gun in her hand until her arms and hands were scratched and bleeding, her fingernails broken and torn. She spent hours at a time in slimy water for those sump scenes in which she was supposed to be shivering with cold and blue from the chill. And she says, "I was cold and blue. It was no feat of acting." She has the same eager enthusiasm she's always had. Jennifer has finally found herself a home. A beautiful pink stucco French Riviera style out in Brentwood, furnished in rich colors that make a perfect background for Jennifer's own rich coloring, her gold-brown eyes, pink cheeks and gleaming wealth of dark brown hair. She had it redecorated while she was in New York on location with "Portrait of Jennie" and was so eager to know how the place was coming, she wanted photographs sent her of the various rooms.

Her young sons took an active interest in the redecoration too. "We want funny things over our bathtub," they told their mother before she left. And they got them. Murals featuring two little boys in a boat. There are those who think this is the home Jennifer is preparing against the time when she and David O. Selznick may be man and wife after his marital problems have been cleared up. Whatever the outcome, the mutual faith of Hollywood's brilliant star-maker and his sensitive star continues to write screen history. Today back in Tulsa there stands a life-sized statue of Jennifer in the role of Bernadette. Against a background of lilac bushes and her native Oklahoma dogwood, the statue is an inspiration to other ambitious home-town girls to remember the story of a girl named Jones.

THE END

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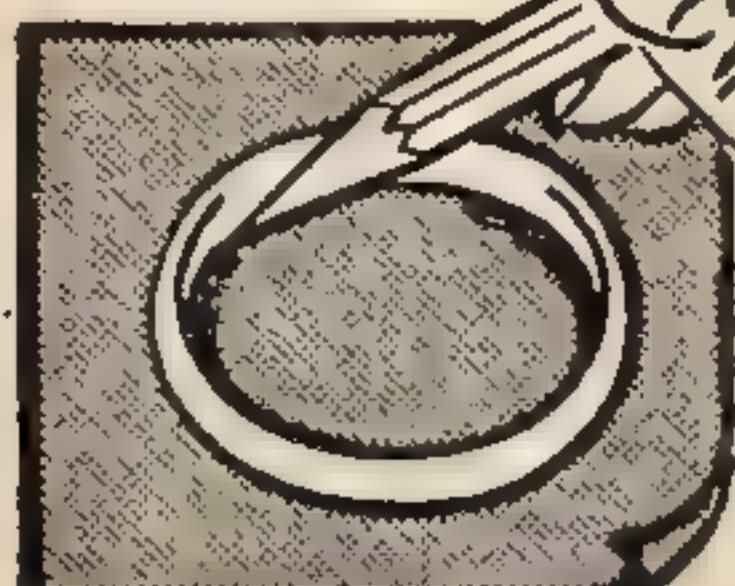
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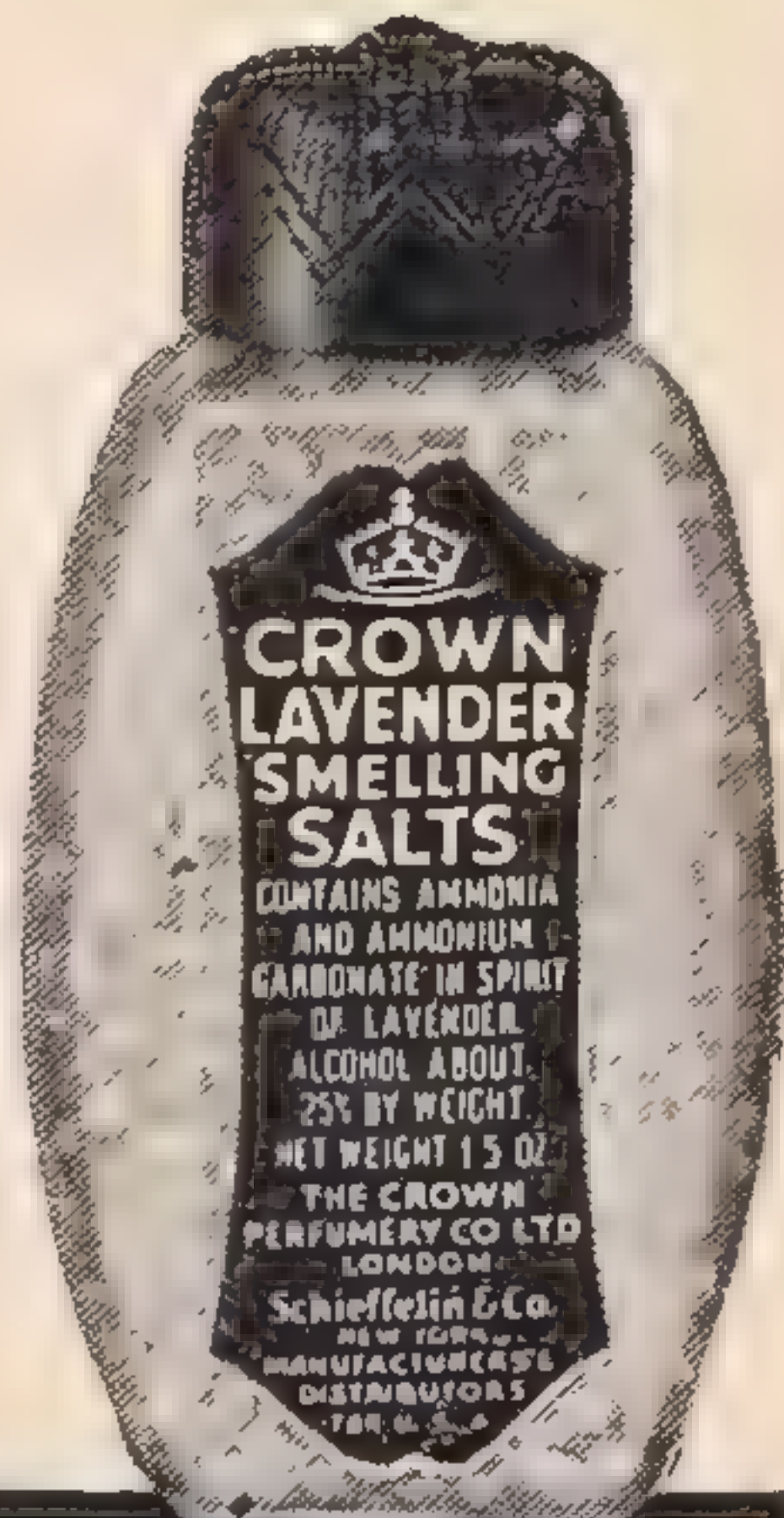
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The Shadow Stage

(Continued from page 8) veteran Gene's problem about his war bride, Marie McDonald. A young war widow, Phyllis Thaxter, who looks very down-to earth in an exceedingly glamorous fashion—no mean accomplishment—helps them both in both dilemmas.

Most of the details you can enjoy and then check off—except that figure of McDonald's, that nice honest shining look of Thaxter's and the dancing of Mr. Kelly. His feet must certainly have touched that Blarney Stone!

Your Reviewer Says: Mild film with major dancing.

✓ The Romance of Rosy Ridge (M-G-M)

A FEUD about the color of britches down in the Ozarks can raise an awful lot of hullabaloo, especially when that genial Van Johnson is the man who won't come out and say whether he's for the blue or the gray. As you may remember from your history books, those colors had a lot to do with the Civil War, especially in the in-between Ozarks where these goings-on occur.

The war's over and farmer Thomas Mitchell is waiting for his son to "home himself." Instead, in walks schoolmaster Van Johnson, takes over the chores, takes over daughter Janet Leigh, too. In this process some delightful dialogue comes along. If this is the way they talk in the Ozarks, they should get out a special book of poetry. Van fits into his patched britches readily, twists his words around some real music and does his best to bring the North-South aftermath of the war to a good end. There's one *Ninny Nat* who, in person of O. A. Whitehead, is about the best Ozarkian in the picture; plus that, there's Thomas Mitchell looking strong-minded, Selena Royle looking determined and Janet Leigh looking pretty.

Rosy Ridge is a very pleasant place; the people are nice, too. You'll like them all and the easy way the uncommon little story runs along.

Your Reviewer Says: Rosy Romance.

✓ Variety Girl (Paramount)

PARAMOUNT went and found itself a novel little idea—the founding of the famous Variety Club, that "heart of show business," and the story of the first baby it fostered. She's Mary Hatcher who comes out to Hollywood to get into films—at Paramount, of course. On goes the bright green light for all the Paramount stars, from Ladd to Lake, to come stepping high into the picture, with Hope and Crosby being Hope and Crosby all over the place and leading the ingenious parade.

Mary manages to get herself mixed up with all sorts of people, so you'll be seeing stars all evening. You won't be blinded by them—it's all handled so deftly it seems the most natural act in the Hollywood world. The Variety Club comes in for its share at the end and there are some specialty numbers, a "Puppetoon" sequence and Miss Hatcher to look at and listen to. Right along with Mary and her nice singing voice on this tour goes one Olga San Juan who clowns around for dear life; you'd have to be just too, too sophisticated not to laugh at her.

Nobody set out to make anything Big out of this so you can just settle down and enjoy a real "Variety" show.

Your Reviewer Says: All the stars and a different kind of fun.

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Lured (Stromberg-UA)

THIS IS supposed to have some deep dark secrets hidden in its reels, but it's all fairly handsome hokum. Take that scene where mad artist Boris Karloff is out after the blonde scalp of Lucille Ball and the dark figure lurks on the balcony.

George Sanders is his usual man-about-town, but he doesn't give enough punch to his women-chasing this time. Lucille Ball, as the American working for "The Yard" to clear up the murders of some beautiful girls, is too light-of-heart to send any chills running up your spine.

It's not boring and you'll bear up fairly well under it, but add it all up and you'll find a papier-mache mystery that's cracking under the strain.

Your Reviewer Says: A light-weight.

Heaven Only Knows (Nebenzal-UA)

THE ARCHANGEL MICHAEL has to pull all the heavenly strings he knows when he gets mixed up with some tough guys out in old Montana. Robert Cummings wears his invisible wings well—so well he unfortunately seems like any good fellow who's doing his best to straighten out the very crooked life of Brian Donlevy. Fists fly, dice roll, guns flash and Mr. Donlevy gets reformed, but not until after Michael has had to work a couple of miracles.

The opening scene is "Up There," with every one wearing benign expressions and frock coats, but within two wafts of a spiritual hand, we're all down to earth in a film that's just another Western. Donlevy uses his fists with no effort—the role asks for no effort from him. Jorja Curt-right is too much the tempestuous exotic to seem like a spiritual schoolmarm. A light touch of love-thy-brother would have made this a "different" Western; the studied religious dramatics in this is just too much for the film's lightweight shoulders.

Your Reviewer Says: Archangels, stay 'way from the West.

Saddle Pals (Republic)

INTO THIS Autry episode comes that lurking villain—rent raise. Gene can beat him lots easier than other people since he has a calm disposition and Champion Jr. to race around on. He also has the Cass County Boys to keep him placid, what with their humming and strumming.

To beat that villain landlord, Gene has to deal with spoiled young lady Lynne Roberts, calm Sterling Holloway out of a very exaggerated nervous breakdown, and get a Big Idea. He does all three, which undoubtedly will delight all the Autry fans.

Your Reviewer Says: Autry canters along.

Deep Valley (Warners)

THE VALLEY'S beautiful, but that's about all that is in this dreary episode about a broken-down family—daughter Ida Lupino and Fay Bainter and Henry Hull. They're queer sort of people. Fay and Henry haven't seen each other for years though they live in the same house; poor Ida has trouble talking—and no wonder, since there's nothing around her worth talking about.

Everything changes, though. Before you can snap your fingers, Ida gets a glimpse of Dane Clark and overnight she's chattering away like a magpie. Mama and Papa suddenly decide to become as chummy as Darby and Joan; and Ida gets some new dresses. Then, before you're used to all this sunshine-and-light, everyone's grim

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as can be about the posse stalking Dane. Somehow Dane and Ida don't get together—maybe because an Ida in little-girl skirts just doesn't match up with the rough-and-tough Clark. We have an idea in a more mature role the more mature Miss Lupino would come shining through. Wayne Morris is the big honest guy in big honest fashion. There are some psychological ideas filtering around, but they don't get anywhere with too many theatrics for a film that's a little weak in the knees.

Your Reviewer Says: Obscure Valley.

✓✓ The Web (Universal-International)

WHO COULD look more like a smart veteran copper than that old master Bill Bendix? Who could look better than Edmond O'Brien as the rough-and-honest young lawyer with a flair for making A-1 wisecracks? Who but Vincent Price could play a million-dollar crook with such finesse? And who, you'll ask yourself when you see it, but Ella Raines as the secretary could look smart enough to turn over several new leaves, especially when O'Brien's writing the book? The answer to all this is a fast-moving film with enough on the ball to keep you wondering just how things are going to end up.

It's an old story of a frame-up with some novel twists. O'Brien's the young career man who gets caught up in the threads spun by unethical opportunist Price. Since Price has enough guns to guarantee plenty of suspense and enough amoral ideas to make a good thriller, the plot lacks for nothing. Bendix is in there in horn-rimmed glasses looking like a very shrewd solid citizen and doing a wonderful job. O'Brien gets most of the good lines—and turns them out with a deft bluntness that leaves nothing lacking. Nothing's lacking either in the female-secretary role as it's handled by Ella Raines.

Your Reviewer Says: "Step into the parlor"—with pleasure.

✓✓ I Wonder Who's Kissing Her Now. (20th Century-Fox)

AS well-turned as a Gay Nineties leg is this Technicolor musical that sings



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FRANKLIN HOUSE Publishers
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along about the life of the famous composer Joe E. Howard. It has the fine hand of Producer George E. Jessel to keep it humming, Mark Stevens as Howard and June Haver, Lenore Aubert and Martha Stewart a pretty and dimpled trio playing the women in his turn-of-the-century life. The whole business has a lilt to it—from the old songs that are still echoing around today, to Reginald Gardiner's clowning and the high-kicking, lace-gartered frivolities of Miss Stewart.

Stevens is an acceptable Howard, the piano-playing guy who was to compose songs that would be hummed for four generations. His romance-dotted life was a natural for a good musical; the black-lace era in which he lived was just what the doctor ordered for good entertainment. The role of Fritz Barrington fell like a plum into the hands of Lenore Aubert who handles it to pretty perfection; all the music-filled cavortings are going to look pleasant to any light-hearted audience.

Your Reviewer Says: What you like in a musical.

✓Ivy (20th Century-Fox)

"IVY" doesn't give you as many chills as she should. There she is—a Joan Fontaine making eyes at rich Herbert Marshall who can give her all the frills and flounces she wants and in the meantime planning to poison poor husband Richard Ney. You'd think that watching her administer the lethal dose would have you on the end of the seat, but instead it's merely a sort of lukewarm pity you feel.

Joan does a good job with "Ivy," especially at the end, when she gives you a haunting idea of a woman in terror. Richard Ney is affable, Herbert Marshall distinguished as ordered and Patric Knowles the maligned cast-aside lover. There are lots of looks at pretty dresses, glimpses of old England—and also some scenes with Miss Fontaine's mother.

"Ivy" is evil enough to keep you interested, but not enough to be a shocker.

Your Reviewer Says: You'll go along with it.

Best Pictures of the Month

The Hucksters

Brute Force

The Long Night

The Web

The Roosevelt Story

I Wonder Who's Kissing Her Now

Best Performances

Deborah Kerr, Sidney Greenstreet in "The Hucksters"

Burt Lancaster, Hume Cronyn, Charles Bickford in "Brute Force"

Henry Fonda, Vincent Price, Barbara Bel Geddes in "The Long Night"

Thomas Mitchell in "The Romance of Rosy Ridge"

William Bendix, Vincent Price, Edmund O'Brien in "The Web"

Akim Tamiroff in "Fiesta"

Edmund Gwenn in "Bob, Son of Battle"

Joan Fontaine in "Ivy"

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Brief Reviews

✓✓✓ Indicates picture rated "outstanding" when reviewed

✓✓ Indicates picture rated "very good" when reviewed

✓ Indicates picture rated "good" when reviewed

✓✓✓ **ADVENTURESS, THE**—Eagle-Lion: This Adventure is Deborah Kerr whom you'll see soon with Clark Gable. In this thriller, she gives you shivers plus laughs as the little Irish rebel who's just determined to get mixed up in some spy business. Trevor Howard helps her along. (July)

✓✓ **BACHELOR AND THE BOBBY-SOXER, THE**—RKO: The whoops of laughter keep rolling along with Cary Grant handling a comedy that has Shirley Temple a teen-ager pretending to be a model and landing with Cary in Judge Myrna Loy's court. Brace yourself for real mirth. (Aug.)

✓ **BEAT THE BAND**—RKO: Gene Krupa and his band try to beat some sense into this, but even with Frances Langford and Phil Terry chiming in musically it turns out a silly bit about a girl who takes lessons from orchestra leader Terry, masquerading as a classical maestro. (June)

✓ **BLAZE OF NOON**—Paramount: Four big popular guys, Bill Holden, Bill Bendix, Sonny Tufts and Sterling Hayden, fly the mail back in the days when the pilots used to like frightening chickens. Anne Baxter's the girl who gets mixed up in their high-tension lives. Good people; good film. (July)

✓ **BORN TO KILL**—RKO: A don't-waste-your-time bit about Lawrence Tierney who kills off people and is supposed to be irresistible to women. Claire Trevor proves that point while Walter Slezak and Elisha Cook Jr. carry on fairly convincingly. (July)

✓ **BUCK PRIVATES COME HOME**—Universal-International: Like Abbott and Costello? Then you'll probably like this gagged-up bit about their return to the home front and their tangles with copper Nat Pendleton. Silly as a Silly Symphony. (June)

✓ **CALCUTTA**—Paramount: Enough action out in Calcutta centering around American flyer Alan Ladd, his pal Bill Bendix and Gail Russell to keep you wondering who did smuggle the jewels. (June)

✓ **CARNEGIE HALL**—Federal-UA: The list of guest artists in this, from Walter Damrosch to Harry James, reads like a benefit performance. You can expect—and get—beautiful music with Pons, Piatigorsky, Stevens, Rubinstein, Heifetz, Stokowski; mean while you can forget the little plot. (July)

✓ **CHEYENNE**—Warners: Nice bad man Dennis Morgan is fascinating to both Jane Wyman and Janis Paige in this fancy Western that has to do with the stage-coach robbery days of old Cheyenne. An anonymous bandit called "The Poet" puts this in a different—and good—class by itself. (June)

✓ **CHILDREN ON TRIAL**—English Films: England shares her juvenile-delinquency problems with America in a documentary about two children reformed through "approved schools." Court procedure and the children's actual training are shown realistically enough to give punch. (July)

✓ **CHRISTMAS EVE**—Bogaus-UA: Why was this ever produced? It has a confused plot about old lady Ann Harding who gathers her adopted sons George Raft, George Brent and Randolph Scott about her at Christmas Eve. Where they come from and what they've been doing is so incredible you may walk right out. (July)

✓ **COPACABANA**—Coslow-UA: If you're entertained by Groucho Marx and Carmen Miranda, you may enjoy this picture set against New York's famous night club. There's a glimpse of some "Copa Girls," of night-life figures Louis Sobol, Abel Green and Earl Wilson and a "grown-up" Gloria Jean. (July)

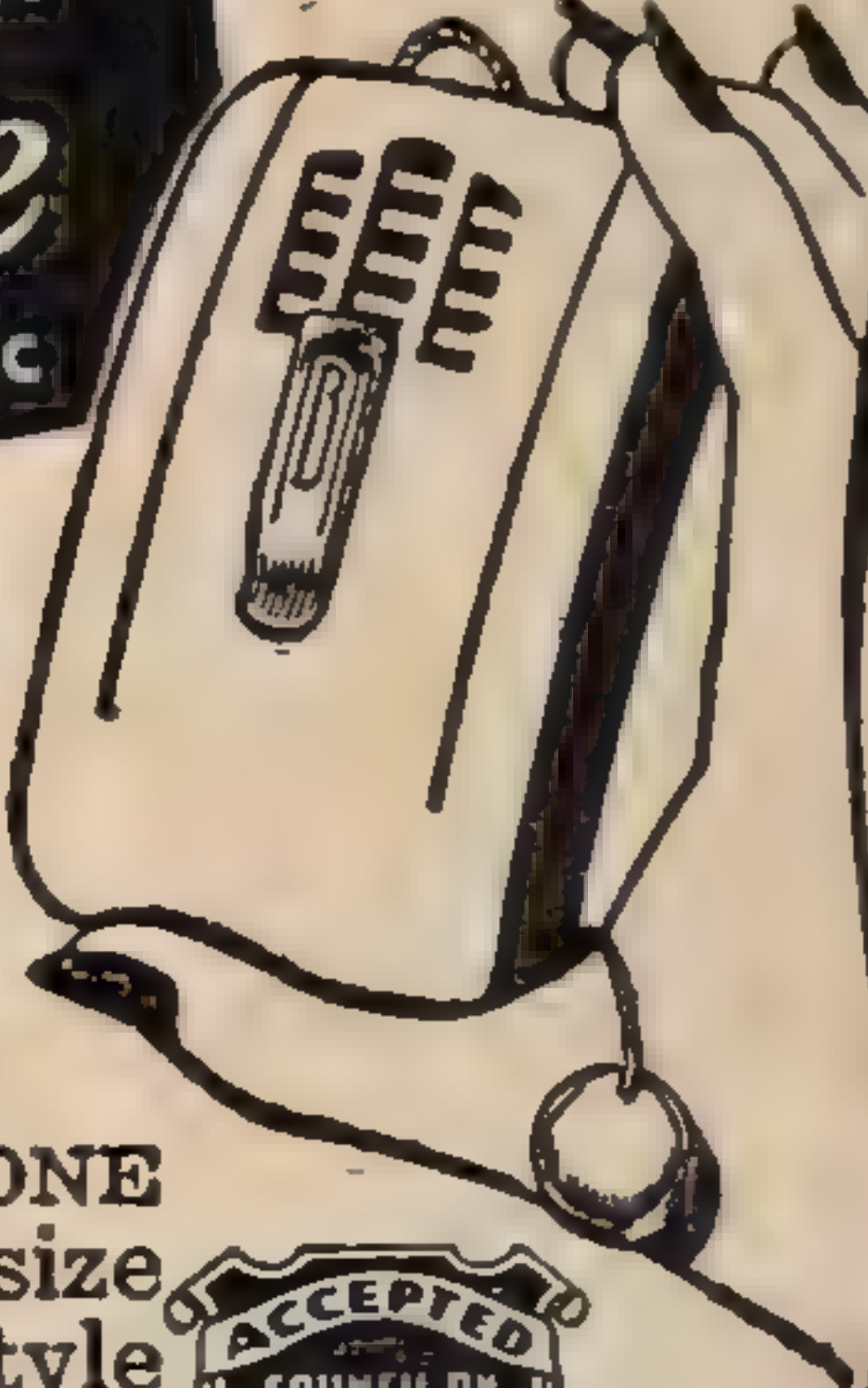
✓ **CYNTHIA**—M-G-M: Elizabeth Taylor is Cynthia in a family story that starts off slow but ends up with everyone having a fine time in a pleasant atmosphere. James Lydon is A-1; Scotty Beckett gets a big laugh rating. There's George Murphy and Mary Astor, too, along with veterans S. Z. Sakall, Gene Lockhart and Spring Byington. (Aug.)

✓✓ **DEAR RUTH**—Paramount: A picture to lift your spirits is this comedy about little Mona Freeman who writes letters to soldier William Holden, using sister Joan Caulfield's name and photograph. Edward Arnold and Billy De Wolfe take part in this

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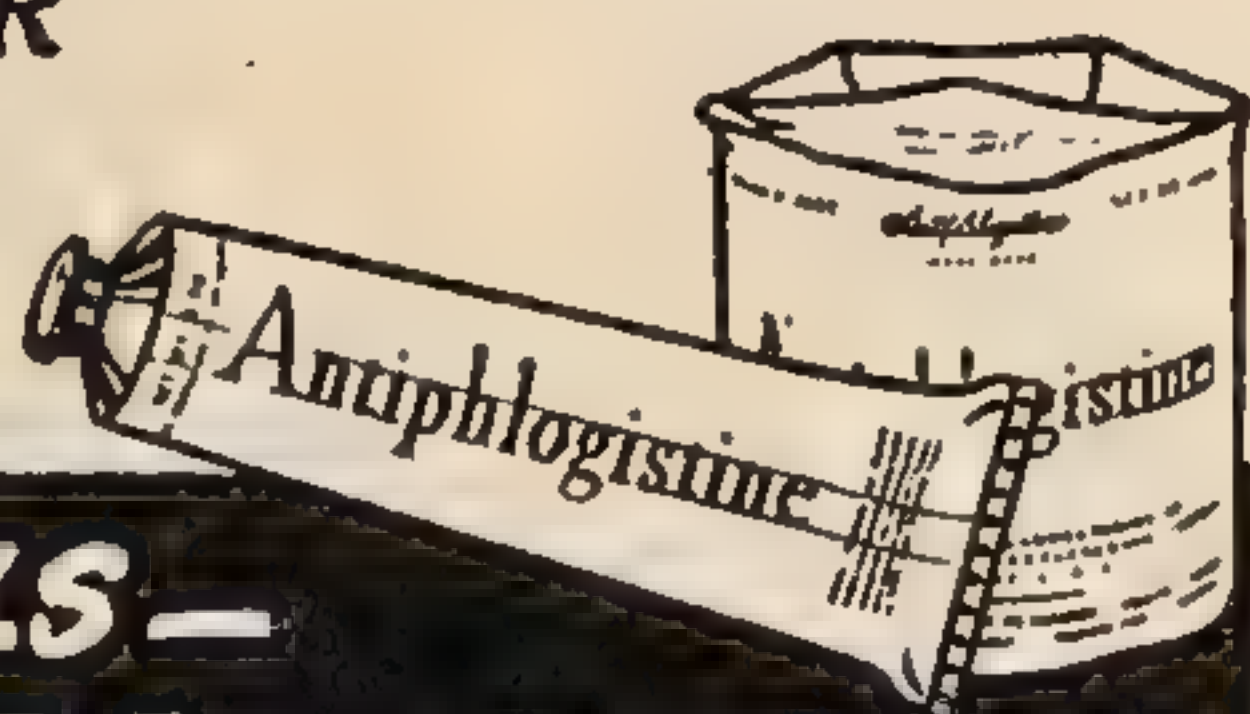


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fast and funny Hollywood version of the Broadway hit. (Aug.)

DESERT FURY—Paramount: Disregard this "Fury"—it's nothing but a cryptically told tale about a lot of unpleasant people out in the desert. Burt Lancaster is miscast, as is Mary Astor; Lisabeth Scott and John Hodiak make an unconvincing romantic team. Big tries at big heroics degenerate into a laughingstock. (Aug.)

DISHONORED LADY—Chertok-Stromberg-UA: Nothing real about this whole business except Hedy Lamarr's beauty. She still manages to look imperious even when she's a neurotic. John Loder tries to be a wolf and poor Dennis O'Keefe just doesn't know what to make of the whole thing. (July)

✓**DOWN TO EARTH**—Columbia: Rita Hayworth comes down to earth as the Muse Terpsichore to play the lead in Larry Parks's musical. She sticks a celestial finger in the pie and almost spoils everything until Mr. Jordan sets her straight. Lots of songs and dances in Technicolor. (July)

✓**DUEL IN THE SUN**—Vanguard: Jennifer Jones loves two men—wild-oat sower Gregory Peck and his even-keel brother Joseph Cotten way down in Texas. Its big-time overtones, plus Lillian Gish and Lionel Barrymore, still don't make it any more than a dressed-up "melodrammer." (June)

EGG AND I, THE—Universal: The rough-and-riotous best seller had everyone laughing but the film turned into a rather scrambled egg with Fred MacMurray and Claudette Colbert looking chic in a chic setting. There's a blonde millionairess down the road; and one of the *Kettles* is clean! Marjorie Main helps some but not enough. (July)

✓**FARMER'S DAUGHTER, THE**—RKO: This is the way democratic politics should work, with Joseph Cotten, Loretta Young and Ethel Barrymore running things. Loretta is the servant *Katy* in Cotten's home and what she does to the electorate makes an amusing make-believe evening. (June)

✓✓**FRAMED**—Columbia: Glenn Ford gets picked up, then let down by beautiful schemer Janis Carter and wicked Barry Sullivan. Filled with Ford's special brand of acting. (June)

✓**GHOST AND MRS. MUIR, THE**—20th Century-Fox: A different and diverting piece about ghost Rex Harrison who doesn't like the idea of Mrs. Gene Tierney *Muir* coming to live in his former home. He haunts her; they get romantic; George Sanders gets delightfully wolfish, Edna Best and Vanessa Brown are there, along with bright comedy touches. (Aug.)

GHOST GOES WILD, THE—Republic: Everybody else goes wild in this, too. James Ellison and his butler Edward Everett Horton walk around in sheets while Anne Gwynne registers horror. Ruth Donnelly isn't scared; you won't be either. (July)

✓✓**GREAT EXPECTATIONS**—Universal-International: You won't be disappointed for a single minute by this English film based on the Dickens novel. A "young man of great expectations" falls heir to a fortune, leads a life of romance and mystery. It has everything needed for a laurel-winner plus John Mills and Valerie Hobson. (July)

✓**GREEN FOR DANGER**—Eagle-Lion: Alastair Sim as *Inspector Cockrill* straightens out a murderous mix-up with white-clad doctors Trevor Howard and Leo Genn making good suspects. Rosamund John and Sally Gray are the nurses; the British plot's good enough to give you shivers if you're a mystery-lover. (Aug.)

✓**HIGH BARBAREE**—M-G-M: A money-maker with two favorite blondes, Van Johnson and June Allyson, who start out as a little boy and girl dreaming about a fabulous mountain, *High Barbaree*. It takes lots of homey incidents in an Iowa town, the war and Thomas Mitchell to get the two on the right road to the heights. (June)

HIT PARADE OF 1947—Republic: Headliners of the entertainment world; Joan Edwards, Eddie Albert, Constance Moore and Gil Lamb turn in another musical about show business that's not hard to take. Woody Herman and his orchestra swing in; Roy Rogers has a guest spot. (Aug.)

HOMESTEADERS OF PARADISE VALLEY—Republic: Allan Lane as *Red Ryder* has to clean up a lot of trouble in a Western valley with the help of *Little Beaver* and Ann Todd. (July)

HOMESTRETCH, THE—20th Century-Fox: Cornel Wilde is called upon to act like a hare-brained wastrel in a film about horses and race tracks. The races are fairly exciting, the romantic problems of Wilde and Maureen O'Hara less so. (July)

HONEYMOON—RKO: An attempt at some fun with Shirley Temple trying to catch up with soldier Guy Madison in Mexico City in order to marry him and Franchot Tone trying to catch up with her zany doings. It has colorful shots of flowers and serapes but the comedy doesn't quite come off. (July)

✓**IT HAPPENED IN BROOKLYN**—M-G-M: As perky goings-on in Brooklyn as you'd want with genial Frank Sinatra as the ex-veteran who meets up with music teacher Kathryn Grayson. Jimmy Durante steals the show in his best linguistic manner and Peter Lawford is the nice Englishman. (June)

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LIKELY STORY, A—RKO: Contrived nonsense about Bill Williams and Barbara Hale with some fake-insurance-policy business, a few silly gangster scenes and a lot of confusion. If the story had been likelier everyone might have had a better chance. (Aug.)

LOCKET, THE—RKO: Your eyes keep getting bigger and bigger watching what Laraine Day does. Robert Mitchum and Brian Aherne know all about her past, which has lots of events in it. (June)

MIRACLE ON 34th ST.—20th Century-Fox: A hit takes over with Edmund Gwenn making a magnificent Santa Claus in a film that shouldn't be missed. John Payne, Maureen O'Hara, Natalie Wood and Macy's and Gimbel's are all in there pitching fast; there's plenty of comedy to keep you chuckling and send you home cheering. (Aug.)

MONSIEUR VERDOUX—Chaplin-UA: Charles Chaplin presents a picture that's aroused more curiosity than a dozen thrillers. It's brilliant in spots with touches of the old Chaplin genius, but the theme of excusing murder on economic grounds is questionable. You may not like the film, but you'll love scene-stealer Martha Raye. (Aug.)

MOSS ROSE—20th Century-Fox: Victor Mature looks tall, dark and enigmatic in this murder mystery that has Peggy Cummins, Vincent Price and Ethel Barrymore to spice it up. Plot and people are fairly credible; there are some chills from the murders, lots of thrills from Mature. (Aug.)

NORTHWEST OUTPOST—Republic: Fancy costumes, fancy doings in a Russian outpost in old California, and Nelson Eddy's voice make this into a pleasant little operetta. Elsa Lanchester and Ilona Massey are the females; Eddy looks fine, sings better. (Aug.)

OREGON TRAIL SCOUTS—Republic: Allan Lane as Red Ryder gets mixed up in the usual sort of crooked business with Roy Barcroft as the villain this time. It's a small-fry special. (Aug.)

OTHER LOVE, THE—Enterprise-UA: Barbara Stanwyck's the woman patient at a tubercular sanitarium run by doctor David Niven. She should stay and recover but instead she runs away to the Riviera gay life with handsome Richard Conte. (July)

PATIENT VANISHES, THE—Film Classics: James Mason in his old English role of detective Nick Cardy plays around at sleuthing in a weak mystery. If you just can't do without Mason you may like a look at him in his younger days, otherwise, don't bother. (Aug.)

PERILS OF PAULINE—Paramount: The old serial heroine Pauline is back again with Betty Hutton as Pearl White to give you some of the best fun you've ever had. Billy De Wolfe, John Lund, William Demarest and Constance Collier give you a perfect picture of the old-time movie days. (July)

POSSESSED—Warners: Scaled to adult size, this is the grim study of the approach of insanity in Joan Crawford's mind. Van Heflin and Raymond Massey help put over strongly a picture that is more psychological study than entertainment. Crawford turns in a stirring performance. (Aug.)

RAMROD—Enterprise-UA: Here's another wicked lady—Veronica Lake—who makes strong-minded heroes of the West weak in the head. Joel McCrea is the guy who doesn't catch on until it's almost too late that she'd just as soon murder as wink. (June)

SHOCKING MISS PILGRIM, THE—20th Century-Fox: This had a big opportunity in a brand-new plot—a female "typewriter" who walks into a staid Boston office in 1874. It could have been a diverting comedy, but it peters out instead into a love duet between Betty Grable and her boss Dick Haymes. Fair enough, but could have been better. (June)

SIN OF HAROLD DIDDLEBOCK, THE—California-UA: Harold Lloyd comes back to make a silly picture about one Harold Diddlebock who goes off his routine track and ends up with a circus. Lots of nonsense that's fun if you're in the mood. (July)

SPOILERS OF THE NORTH—Republic: Trouble, trouble in this one about salmon-fishing up in Alaska. Paul Kelly's a crooked operator; James A. Millican is his good and honest brother who wins out in the end. Evelyn Ankers is a cool and calm city gal, but everyone's talents are wasted. (Aug.)

TARZAN AND THE HUNTRESS—RKO: Some hunters (one's Patricia Morison) invade Johnny Weissmuller's jungle in search of zoo specimens, but they're defeated before they ever start. (June)

THEY WON'T BELIEVE ME—RKO: You can sit in with the jury while the accused, Robert Young, tells of his treatment of his wife Rita Johnson, his conniving with bad girl Susan Hayward and his philandering with Jane Greer. After you've been interested by his story, you can decide about the verdict. (Aug.)

TIME OUT OF MIND—Universal-International: The novel was a best-seller, but the film fell flat on its high-minded nose. Phyllis Calvert is good as the housekeeper's daughter who tries to make a musician of Robert Hutton. (June)

TROUBLE WITH WOMEN, THE—Paramount: Teresa Wright and Ray Milland lend their talents to

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a film that's just a time-passer. It has to do with a psychology professor who thinks women should be pushed around and a girl reporter who pushes him around instead. Brian Donlevy helps things. (July)

✓TWO MRS. CARROLLS, THE—Warners: Mr. Carroll is Humphrey Bogart and Mrs. is Barbara Stanwyck. They seem an ideal married couple until you and Barbara begin to find out what happened to the first Mrs. Carroll. (June)

✓UNFAITHFUL, THE—Warners: Hard-hitting and suspenseful, this has Ann Sheridan doing a good job as the week-old bride whose husband Zachary Scott goes overseas for three years. Unfaithfulness leads to a murder charge with Lew Ayres as the lawyer. Thoughtful movie-goers will like it. (Aug.)

✓WELCOME STRANGER—Paramount: Everyone takes it easy—Bing sings genially, Barry Fitzgerald's Cupid and Joan Caulfield acts the pretty foil. The plot lallygags pleasantly along the route of a city doctor's sojourn in a Maine village. (June)

WINTER WONDERLAND—Republic: There's a ski ballet starring Lynne Roberts and Charles Drake, a daring rescue from a cavern and some fancy skating in this innocuous tale about life in a winter resort. If you're a winter-sports enthusiast, you may mildly enjoy the mild goings-on. (Aug.)

WOMAN ON THE BEACH, THE—RKO: Joan Bennett slinks along a deserted beach with Robert Ryan who has a bad case of war nerves. They're made worse when he meets Joan's blind husband Charles Bickford and gets mixed up in their morbid lives. (July)

WYOMING—Republic: Big rancher Bill Elliott fights the Homestead Act, but daughter Vera Ralston and John Carroll think the law's right. This runs along inconspicuously on the tried-and-true Western trail with Albert Dekker, Mme. Ouspenskaya. (Aug.)

YANKEE FAKIR—Republic: You see only the back of the villain's head until the end of the picture, but you know all along who murdered Joan Woodbury's father. Too bad traveling pitchman Douglas Fowley couldn't have guessed too. (July)

Casts of Current Pictures

BOB, SON OF BATTLE—20th Century-Fox: David M'Adam, Lon McCallister; Maggie, Peggy Ann Garner; Adam M'Adam, Edmund Gwenn; James Moore, Reginald Owen; Long Kirby, Charles Irwin; Samuel Thornton, Dave Thursby; MacKenzie, John Rogers; Ferguson, Leyland Hodgson; Tammis, Harry Allen; Parson Leggy Hornbut, Edgar Norton; Lady Eleanor, Norma Varden; Mrs. Moore, Jean Prescott; MacIvor, Houseley Stevenson; Steward, Cyril Thornton; Court Judge, James Finlayson; Judges, C. Montague Shaw, George Melford and Charles Knight.

BRUTE FORCE—Universal-International: Joe Collins, Burt Lancaster; Captain Munsey, Hume Cronyn; Gallagher, Charles Bickford; Gina, Yvonne De Carlo; Ruth, Ann Blyth; Cora, Ella Raines; Flossie, Anita Colby; Louie, Sam Levene; Soldier, Howard Duff; Dr. Walters, Art Smith; Warden Barnes, Roman Bohnen; Spencer, John Hoyt; McCollum, Richard Gaines; Ferrara, Frank Puglia; Freshman, Jeff Corey; Muggsy, Vince Barnett; Crenshaw, James Bell; Kid Coy, Jack Overman; Tom Lister, Whit Bissell; Calypso, Sir Lancelot; Jackson, Ray Teal; Hodges, Jay C. Flippen; Wilson, James O'Rear; Gaines, Howland Chamberlin; Bronski, Kenneth Patterson; Armed Guard in Drain Pipe, Crane Whitley; Andy, Charles McGraw; Roberts, John Harmon; Hoffman, Gene Stutenroth; Peary, Wally Rose; Strella, Carl Rhodes; Convict Foreman, Guy Beach; Bradley, Edmund Cobb; Machine Gunner, Tom Steele.

DEEP VALLEY—Warners: Libby, Ida Lupino; Barry, Dane Clark; Barker, Wayne Morris; Mrs. Saul, Fay Bainter; Mr. Saul, Henry Hull; Sheriff, Willard Robertson.

FIESTA—M-G-M: Maria Morales, Esther Williams; Chato Vasquez, Akim Tamiroff; Mario Morales, Ricardo Montalban; Jose "Pepe" Ortega, John Carroll; Senora Morales, Mary Astor; Conchita, Cyd Charisse; Antonio Morales, Fortunio Bonanova; Maximino Contreras, Hugo Haas; Maria Morales (as a child), Jean Van; Mario Morales (as a child), Joey Preston; Doctor, Frank Puglia; The Basque Singers, Los Bocheros; The Tourist, Alan Napier.

HEAVEN ONLY KNOWS—Nebenzal-UA: Michael, Robert Cummings; Duke Byron, Brian Donlevy; Drusilla Wainwright, Jorja Curtright; Ginger, Marjorie Reynolds; Bill Plumber, Bill Goodwin; Rev. Wainwright, John Littel; Sheriff, Stuart Erwin; Treason, Gerald Mohr; Judd, Edgar Kennedy; Mrs. O'Donnell, Lurene Tuttle.

HUCKSTERS, THE—M-G-M: Victor Albee Norman, Clark Gable; Kay Dorrance, Deborah Kerr; Evan Llewellyn Evans, Sydney Greenstreet; Mr. Kimberly, Adolphe Menjou; Jean Ogilvie, Ava Gardner; Buddy Hare, Keenan Wynn; Dave Lash, Edward Arnold; Valet, Aubrey Mather; Cooke, Richard Gaines; Max Herman, Frank Albertson; Georgie Gaver, Douglas Fowley; Michael Michaelson, Clinton Sundberg; Mrs. Kimberly, Gloria Holden; Betty, Connie Gilchrist; Regina Kennedy, Kathryn Card; Miss Hammer, Lillian Bronson; Secretary, Vera Marshe; Allison, Ralph Bunker; Kimberly Receptionist, Virginia Dale; Blake, Jimmy Conlin.

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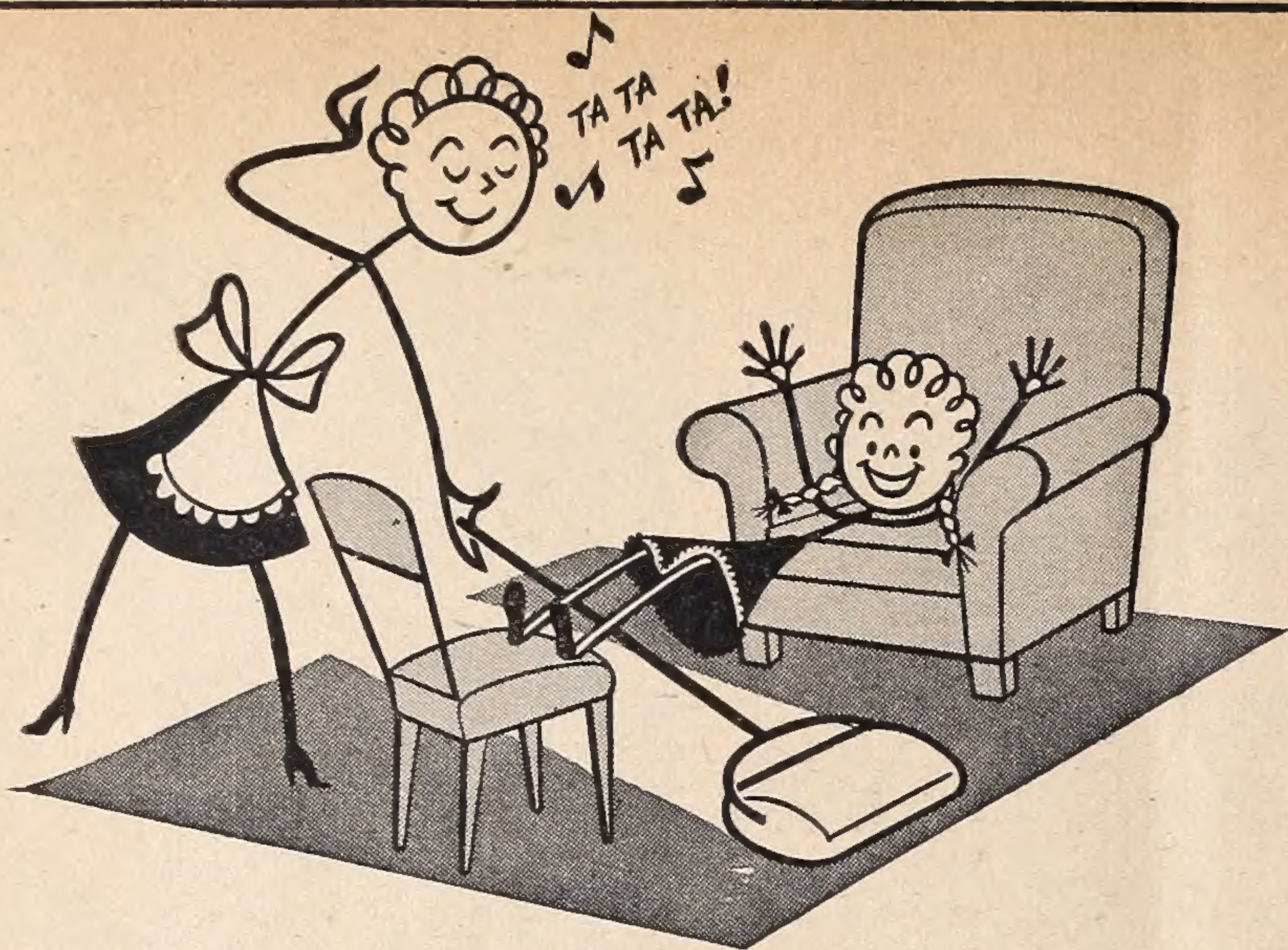
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I WONDER WHO'S KISSING HER NOW—20th Century-Fox: Katie, June Haver; Joe Howard, Mark Stevens; Lulu Madison, Martha Stewart; Will Hough, Reginald Gardiner; Fritzi Barrington, Lenore Aubert; Jim Mason, William Frawley; Tommy Yale, Gene Nelson; Martin Webb, Truman Bradley; John McCullem, George Cleveland; Charley, Harry Seymour; T. J. Milford, Lewis L. Russell; Kassel, John "Skins" Miller; Karl, Lew Hearn; Anita, Eve Miller; Marie, Florence O'Brien; Harris, Emmett Vogan; Mr. Fennabeck, Milton Parsons; King Louis, Dewey Robinson; Pres. Theodore Roosevelt, John Morton; Mr. Kurlinger, Robert Emmett Keane; Stage Doorman, John Sheehan; Chef, Sam McDaniel; Clerk, John Arledge; Song Plugger, Steve Olsen; Stage Managers, Frank Scannell, Harry Cheshire; Bartender, Joe Whitehead; Critic, Perry Ivins; Doorman, Herbert Heywood; Cigarette Girl, Claire Richards; Italian Barber, Antonio Fidauri; Stage Hands, Eddie Dunn and Ralph Dunn.

IVY—Universal-International: Ivy, Joan Fontaine; Roger Gretorex, Patric Knowles; Miles Rushworth, Herbert Marshall; Jervis Lexton, Richard Ney; Inspector, Sir Cedric Hardwicke; Mrs. Gretorex, Lucille Watson; Martha Huntley, Sara Allgood; Judge, Henry Stephenson; Emily, Rosalind Ivan.

LIVING IN A BIG WAY—M-G-M: Leo Gogarty, Gene Kelly; Margaud Morgan, Marie McDonald; D. Rutherford Morgan, Charles Winninger; Peggy Randall, Phyllis Thaxter; Mrs. Morgan, Spring Byington; Abigail Morgan, Jean Adair; Everett Hanover Smythe, Clinton Sundberg; Stuart, John Warburton; Schultz, Wm. "Bill" Phillips.

LONG NIGHT, THE—RKO: Joe, Henry Fonda; Jo Ann, Barbara Bel Geddes; Maximilian, Vincent Price; Charlene, Ann Dvorak; Sheriff, Howard Freeman; Chief of Police, Moroni Olsen; Frank, Elisha Cook Jr.; Janitor's Wife, Queenie Smith; Bill, David Clarke; Policeman, Charles McGraw; Peggy, Patty King; Freddie, Robert A. Davis.

LURED—Stromberg-UA: Robert Fleming, George Sanders; Sandra Carpenter, Lucille Ball; Inspector Temple, Charles Coburn; Maxwell, Alan Mowbray; Julian Wilde, Sir Cedric Hardwicke; Officer Barrett, George Zucco; Dr. Moryani, Joseph Calleia; Lucy Barnard, Tanis Chandler; Artist, Boris Karloff.

REPEAT PERFORMANCE—Eagle-Lion: Barney Page, Louis Hayward; Sheila Page, Joan Leslie; William Williams, Richard Basehart; Paula Costello, Virginia Field; John Friday, Tom Conway; Eloise Shaw, Natalie Schafer; Bess Nichols, Benay Venuta; Mattie, Ilka Gruning.

ROMANCE OF ROSY RIDGE, THE—M-G-M: Henry Carson, Van Johnson; Gill MacBean, Thomas Mitchell; Lissy Anne McBean, Janet Leigh; Ben MacBean, Marshall Thompson; Sairy MacBean, Selena Royle; John Dessark, Charles Dingle; Andrew MacBean, Dean Stockwell; Cal Baggett, Guy Kibbee; Emily Baggett, Elisabeth Risdon; Badge Dessark, Jim Davis; Dan Yeary, Russell Simpson; Ninny Nat, O. Z. Whitehead; John Willhart, James Bell; Mrs. Willhart, Joyce Arling; Ad Buchanan, William Bishop; Tom Yeary, Paul Langton.

SADDLE PALS—Republic: Gene, Gene Autry; Shelly Brooks, Lynne Roberts; Waldo T. Brooks Jr., Sterling Holloway; Thaddeus Bellweather, Irving Bacon; Brad Collins, Damian O'Flynn; William Schooler, Charles Arnt; Robin Brooks, Jean Van; Dad Gardner, Tom London; Leslie, Charles Williams; Sheriff, Francis McDonald; Dippy, George Chandler; Jailer, Edward Gargan; and Cass County Boys.

VARIETY GIRL—Paramount: Catherine Brown, Mary Hatcher; Amber La Vonne, Olga San Juan; Bob Kirby, DeForest Kelley; Barker, William Demarest; Stage Manager, Frank Faylen; J. R. O'Connell, Frank Ferguson; and Bing Crosby, Bob Hope, Gary Cooper, Ray Milland, Alan Ladd, Barbara Stanwyck, Paulette Goddard, Dorothy Lamour, Veronica Lake, Sonny Tufts, Joan Caulfield, William Holden, Elizabeth Scott, Burt Lancaster, Gail Russell, Diana Lynn, Sterling Hayden, Robert Preston, John Lund, William Bendix, Barry Fitzgerald, Cass Daley, Howard Da Silva, Billy De Wolfe, Macdonald Carey, Arleen Whelan, Patric Knowles, Mona Freeman, Cecil Kellaway, Johnny Coy, Virginia Field, Richard Webb, Stanley Clements.

WEB, THE—Universal-International: Noel Faraday, Ella Raines; Robert Regan, Edmond O'Brien; Lieut. Damico, William Bendix; Andrew Colby, Vincent Price; Murdock, John Abbott; Martha Kroner, Maria Palmer; Leopold Kroner, Fritz Leiber; James Nolan, Howland Chamberlin; Emilio Canepa, Tito Vuolo; District Attorney, Wilton Graff.

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